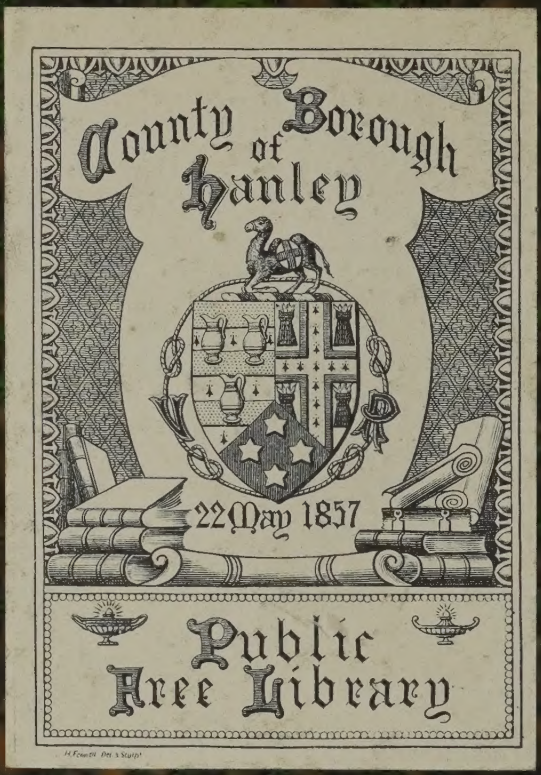

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From the Earliest Times to the beginning of the Present Century.

WITH

HISTORICAL NOTICES AND DESCRIPTIONS.

BY

WILLIAM CHAFFERS,

AUTHOR OF "MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN," "HALL MARKS ON PLATE," ETC.

In Two Volumes.

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INTRODUCTION.

A FEW remarks may be considered necessary in bringing this illustrated work before the notice of the Public. It originated in a course of Lectures on Pottery and Porcelain, delivered by me at the Society of Arts, in 1867, which I had frequently been solicited to publish. A recent invention in photography having been submitted to me by Mr. Cundall as a desirable and comparatively economical means of illustrating these Lectures, I resolved to adopt the Woodbury process of printing the plates in permanent ink from metal *clichés*, transferred from photographic negatives. These have been taken under my superintendence, expressly for this work, from examples in well-known collections, thus securing in every instance absolutely faithful copies of the originals.

It is important to notice that the "KERAMIC GALLERY" does not supersede my original work, entitled "MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN," but forms a Pictorial Supplement to it; and those readers who desire a more detailed account of the various *fabriques*, and a more extended list of their marks, should consult that volume, which has been so favorably received by the Public both at home and abroad.

W. CHAFFERS.

19, FITZROY SQUARE,
December, 1871.

List of Illustrations.

NOTE.—The references are to "MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN, by W. CHAFFERS." 3rd edition, 1870.

ANCIENT POTTERY.

EGYPT.

1 VASE with three handles of yellow clay, pencilled with figures. *British Museum.*

2 VASE of red glazed earthenware, in the form of a female playing on the guitar. XIXth Dynasty. Found at Thebes. *British Museum.*

GREECE.

3 HYDRIA (second period), painted with two rows of animals, and above, another row of birds. Found at Camirus. *British Museum.*

4 HYDRIA (third period), painted in black on red; subject, the quarrel of Agamemnon and Achilles. *British Museum.*

5 LEKYTHOS (fourth period), painted in red on black, with Aphrodite, Eros, &c., their names written above. *British Museum.*

6 RHYTON or drinking cup, (fourth period), in form of a ram's head, painted with a winged figure on the neck. *British Museum.*

7 CRATER (late period), of large size, painted on both sides with numerous figures. (*See* description.) *British Museum.*

8, 9 TWO VASES of terra cotta, in form of female heads, with smaller figures in relief upwards towards the lip. Found in Magna Græcia. *British Museum.*

10 ŒNOCHOE, of terra cotta, in form of a female head, adorned with necklace, ear-rings and diadem, the surface painted. *British Museum.*

11 to 25 ROMAN earthenware vessels and utensils. *Geological Museum, &c.*

ITALY—MAIOLICA.

PERUGIA.

26 PLATE of incised ware; in the centre, arms, surrounded by a border of scroll-work. About 1540. *S. K. Museum.*

27 BOWL of incised ware; round the stem three seated lions in full relief, within a man wrestling with a dragon. About 1540. *S. K. Museum.*

LA FRATTA.

28 BASKET-SHAPED POT in red glazed earthenware. Modern. *S. K. Museum.*

CAFFAGIOLO.

29 PLATEAU, arabesque border on blue ground, in the centre St. George (copied from Donatello). Date about 1500-20. (Bernal Coll.) *S. K. Museum.*

FORLI.

30 PLATE. Christ among the Doctors, painted in blue, relieved with white; trophies of musical instruments on the border. 16th century. By Maestro Jeronimo. *S. K. Museum.*

VITERBO.

31 DISH, painted with Diana, inscribed and dated 1544. (Chaffers, p. 99). *S. K. Museum.*

SIENA.

33 PLATEAU, subject, a woman with two peacocks, behind are rustic buildings. Date about 1720. *S. K. Museum.*

34 PLATE, painted with a vintage subject; signed "Ferdinando M. A. Campani Siena 1747." *S. K. Museum.*

35 TWO PLATES. Juno soliciting Æolus to let loose the Winds; and Galatea, after Annibale Caracci. Early 18th century *S. K. Museum.*

PESARO.

36 DRUG VASE, painted with roses, "Sir di Cedro." 17th century. *S. K. Museum.*

37 BOWL, COVER and DISH, painted and gilt with flowers, &c., inscribed "Pesaro C. C." 18th century. (Chaffers, p. 81.) *Mr. C. W. Reynolds.*

CASTEL-DURANTE.

38 VASE, oviform, fluted and painted with arabesques on white ground, basket handle terminating in masks. About 1560. *S. K. Museum.*

39 PLATE, with deep centre, painted *en grisaille*, on blue ground with foliated scrolls, trophies and inscribed labels. About 1530. (Soulages Coll.) *S. K. Museum.*

PADUA.

40 PLATE, painted on grey ground, with Myrrha fleeing from her father. Inscription on the reverse. Dated 1548. (Bernal Coll.) *S. K. Museum.*

URBINO.

41 PLATEAU. The Marriage of Alexander and Roxana, after Raffaele. Signed by Xanto and dated 1533. (Bernal Coll.) *S. K. Museum.*

42 PLATE, painted with Cupid riding on a dolphin. About 1560. *S. K. Museum.*

43 PLATEAU. Medallion in the centre of Venus and Cupid, *en grisaille*, encircled with zones of grotesques in colours on white ground; on the reverse is a medallion of an equestrian figure. About 1560. (Bernal Coll.) *S. K. Museum.*

44 PILGRIM'S BOTTLE, painted with Bacchanalian subjects and grotesques on white ground. About 1560. (Soulages Coll.) *S. K. Museum.*

45 SALT CELLAR, quadrangular, painted with grotesques on white ground. About 1570-80 (Soulages Coll.) *S. K. Museum.*

46 CRUET with handle and spout, painted with grotesques on white ground. About 1570. (Soulages Coll.) *S. K. Museum.*

47 VASE, painted with Apollo and Daphne, serpent handles. About 1570. *S. K. Museum.*

48 PLATE. Hercules and Omphale; on a cartouche is inscribed "Omnia vincit Amor 1522." *S. K. Museum.*

49 PLATEAU. Romulus receiving the Sabine Women, by Alfonso Patanazzi, 1606. *S. K. Museum.*

50 PLATEAU, painted in the centre with Leda and the Swan, surrounded by a border of arabesques. *S. K. Museum.*

FAENZA.

51 PLAQUE, painted with a group of the Virgin and Child in brilliant colours. Dated 1489. *S. K. Museum.*

52 CIRCULAR PLAQUE, dark blue ground; in centre a medallion with the sacred monogram YHS., with border of rays in white enamel and orange. Dated 1491. *S. K. Museum.*

53 PLATE, blue ground, arabesque border, and shield of arms in the centre. (Bernal Coll.) *S. K. Museum.*

54 CIRCULAR PLAQUE, painted with a shield of arms in the centre, of a lion rampant, scroll border and a label inscribed "Andrea di Bono 1491." *S. K. Museum.*

55 PLATE, in centre two hearts pierced with arrows and the motto "En piu," diaper scroll border in white. Circa 1480. (Bernal Coll.) *S. K. Museum.*

56 SQUARE PLAQUE, Faenza or Castel-Durante, painted with Joseph sold by his brethren. Circa 1500. *S. K. Museum.*

GUBBIO.

57 BOWL-PLATE, lustred and painted with nude figures of a man and woman standing beside a stream, landscape background, taken from a composition known as the "Stream of Life," engraved by Robetta, brilliant ruby lustre. Signed by M° Giorgio. About 1525. (Soulages Coll.) *S. K. Museum.*

58 VASE with two handles and cover, lustred and painted with a shield of arms by M° Giorgio, about 1515. (Soulages Coll.) *S. K. Museum.*

DERUTA.

59 PLATE, blue and white arabesque dolphin border with laureated bust, in the centre Cupid on a horse. About 1520. (Bernal Coll.) *S. K. Museum.*

60 PLATE, lustred ware, in the centre a profile female bust, inscribed "Sura Fiore," and border of arabesques. About 1510-20. (Bernal Coll.) *S. K. Museum.*

FERRARA.

61 LARGE DISH. Triumph of Bacchus, inscribed "Tomas Maselli, Ferrarien fec." 1st half of 18th century. *S. K. Museum.*

NOVE.

62 LARGE PRESENTATION VASE, bleu de Roi ground with medallions, painted with classical subjects, after Le Brun; signed by Baroni. Date 1802-25. (Chaffers, p. 120). *Mr. C. W. Reynolds.*

63 TUREEN AND COVER, painted with masks and scrolls in blue. *S. K. Museum.*

VENICE.

64 PLATE, architectural subject, painted *en camaieu.* Date 1700-30. *S. K. Museum.*

65 PLATEAU, painted with a classical subject, scroll border in relief. Mark a double anchor. *Mr. C. W. Reynolds.*

SAVONA.

66 BASKET, perforated, with two handles, painted rudely with scrolls in yellow, blue and green. In the centre a cartouche with the letters SAGS. About 1700. (Soulages Coll.) *S. K. Museum.*

67 PLATEAU, painted in blue and white, with warriors on horseback in Roman costume. 18th century. *S. K. Museum.*

MONTE-LUPO.

68 PLATE. Signed "Raffaelle Girolamo fecit. Monte Lupo, 1639," rudely painted with three cavaliers. *S. K. Museum.*

69 PLATE, rudely painted with a musqueteer. Circa 1630. *S. K. Museum.*

GENOA.

70 BOTTLE, painted in blue with birds and ornaments: mark a beacon. 18th century. *Mr. C. W. Reynolds.*

LORETO.

71 and 72 Two BOWLS. Inscribed "Con polvere di Santa Casa." The Virgin and Child and holy sepulchre. (*Chaffers, page* 143). *Mr. C. W. Reynolds.*

CASTELLI.

73 Bowl and Cover, painted with nude figures after Annibale Caracci, filled in with fruits, foliage and cartouches. 17th or early 18th century. Signed "Liborius Grue P." (Marryat Coll.) *S. K. Museum.*

74 Ewer and Basin, cardinals arms, cupids and flowers. *Mr. C. W. Reynolds.*

75 Plateau, landscape and figures, border of cupids, masks and flowers. *Mr. C. W. Reynolds.*

TURIN.

76 Dish, painted with a boy carrying two birds on a pole. Signed and dated 1577. (Chaffers, p. 134). *Mr. C. W. Reynolds.*

MILAN.

77 & 78 Ecuelle and Dish, painted with Carnival figures. 18th century. *Lady C. Schreiber.*

79 Ewer and Dish, painted with figures. *Mr. C. W. Reynolds.*

80 Cup and Dish, blue ground, figures and flowers. *Mr. C. W. Reynolds.*

FLORENCE.

81 Cup and Saucer, painted with birds and flowers. Mark *F* in blue. 18th century. *Mr. C. W. Reynolds.*

82 Altar Piece, by Luca della Robbia. The Adoration of the Magi in coloured relief. 18th century. Height 7 ft. 8 in. *S. K. Museum.*

SPAIN—MAIOLICA.

HISPANO-MORESQUE.

83 Vase, white with black and blue ornaments in compartments. Siculo-Arabic work, 13th or 14th century. *S. K. Museum.*

84 Vase, with flat expanded handles, spherical body, the whole surface diapered with leaves and conventional flowers in reddish yellow lustre and blue. 15th century. (Soulages Coll.) *S. K. Museum.*

85 to 87 Three Spanish Azulejos, from the Alhambra. 15th century. *Geological Museum.*

88 Plateau, gold lustre, shield in centre, raised rays, ground diapered with lustre colour. 15th or 16th century. (Bernal Coll.) *S. K. Museum.*

89 Plateau, in centre a shield of lion rampant; on reverse an eagle displayed. 15th or 16th century. *S. K. Museum.*

TALAVERA.

90 Barrel. Subject, St. Geronimo. 18th century. *Lady C. Schreiber.*

91 Dish, blue, with a lion in the centre. 18th century. *Lady C. Schreiber.*

TRIANA.

92 COSTUME FIGURE, temp. Louis XIV, forming a bottle, with inscription. *Lady C. Schreiber.*

93 DISH, landscape and figures. Dated 1774. *Lady C. Schreiber.*

ALCORA.

94 PLAQUE, painted with scriptural subject. 18th century. (Chaffers, p. 232). *Mr. C. W. Reynolds.*

95 PLATE, painted with landscape and ruins. 18th century. *Lady C. Schreiber.*

PERSIA—FAYENCE.

96 TILE. Flowers in relief, coloured. *S. K. Museum.*

97 TILE. Horsemen in relief, coloured. *S. K. Museum.*

98, 99 TWO PLATES, painted with scrolls. *S. K. Museum.*

FRANCE—FAYENCE.

OIRON (HENRI II. WARE.)

100 CANDLESTICK, cream coloured ware, inlaid with arabesques and other patterns in dark brown and reddish brown, with reliefs of three boys, tragic masks and shields of arms of France and cipher of Henri II., and above three terminal figures of Satyrs. About 1540. (Chaffers, p. 157). *S. K. Museum.*

101 BIBERON, interlaced with bands, scrolls and masks. *Mr. Andrew Fountaine.*

APT.

102 YELLOW VASE with masks. 18th century. *Lady C. Schreiber.*

BLOIS.

103 PAIR OF CANDLESTICKS, painted with mermen, masks, &c., in colours. Marked "Blois 66." 19th century. *S. K. Museum.*

PALISSY.

104 EWER, dark blue ground with masks, cartouches and scroll foliage in various colours; the handle of scroll form, decorated with a nude female figure in high relief holding a cornucopia. 16th century. (Soulages Coll.) *S. K. Museum.*

105 PLATEAU. "La belle Jardinière." In the centre a figure of Flora, at her feet gardening implements, the border decorated with an embossed arabesque design. 16th century. (Soulages Coll.) *S. K. Museum.*

106 DISH with reptiles, fish, shells, plants, &c., in proper colours in relief, on deep blue ground. 16th century. (Soulages Coll.) *S. K. Museum.*
107 PLATE, round the edge daisies in relief, floral medallions in the centre upon a perforated ground. 16th century. (Pourtalès Coll.) *S. K. Museum.*

NEVERS.

108 PILGRIM'S BOTTLE, *bleu de Perse* ground, birds and flowers. 1650 to 1680. *S. K. Museum.*
109 EWER, Chinese figures in a landscape. 1650 to 1750. *S. K. Museum.*
110 VASE, boys on dolphins and marine animals *S. K. Museum.*
111 CUP, double spout, and small handles. 1640 to 1700. *S. K. Museum.*
112 PILGRIM'S BOTTLE. Apollo and Daphne and Bacchanalian Scene. *S. K. Museum.*

ROUEN.

113 LARGE EWER, coloured landscapes. Temp. Louis XIV. *S. K. Museum.*
114 PLATE, figures in blue in the centre, surrounded by scrolls, garlands, &c. in polychrome. Temp. Louis XV. *S. K. Museum.*
115 PLATE, octagonal, rosette in centre, border of scrolls and medallions. *S. K. Museum.*
116 EWER. Helmet shaped, painted with foliage and scrolls. Temp. Louis XIV. *S. K. Museum.*
117 COMPOTIER, with rosette, garlands, &c. Louis XIV. *S. K. Museum.*
118 SUGAR CASTOR, ornamented with foliage and scrolls. Temp. Louis XIV. *S. K. Museum.*
119 DISH, octagonal, subject after Klingstedt, polychrome border. Temp. Louis XIV. *S. K. Museum.*
120 COMPOTIER, *à la corne*, flowers, &c. Temp. Louis XIV. *S. K. Museum.*
121 COMPOTIER, painted with Chinese figures and landscape. Temp. Louis XIV. *S. K. Museum.*
122 DISH, painted with a shield of arms, polychrome border. Temp. Louis XV. *S. K. Museum.*
123 JUG. St. Jacques. Inscribed and dated 1737. *S. K. Museum.*

STRASBOURG.

124 LARGE FOUNTAIN, with dolphin, crocodile, &c. in relief, surmounted by a swan. Mark of Paul Hanung. *S. K. Museum.*
125 CLOCK AND BRACKET, with projecting busts, surmounted by a figure of Time. Mark of Paul Hanung 1680-1720. *S. K. Museum.*

MOUSTIERS.

126 DISH, in the Beraine style, with arabesques. *S. K. Museum.*
127 PLATEAU, pastoral group in green *camaieu*. 1720 to 1760. *S. K. Museum.*

128 PLATE. Hunting scene. 1680-1720. *S. K. Museum.*
129 PLATE, painted with flowers: Juno in the centre. 1680 to 1720. *S. K. Museum.*
130 BARBER'S BASIN, Diana and Actæon, with the mark of Olery. 1680 to 1720. *S. K. Museum.*

MARSEILLES.

131 TUREEN, cover and stand, painted with flowers. *S. K. Museum.*
132 PLATE, painted with a landscape by Veuve Perrin. *Mr. C. W. Reynolds.*

LUNEVILLE.

133 TWO STATUETTES of rustic figures, c. 1775. *S. K. Museum.*
134 DISH, painted with birds, c. 1760. *S. K. Museum.*
135 DISH, painted with birds, c. 1760. *S. K. Museum.*

APREY.

136 PLATE, painted with flowers, c. 1780. *S. K. Museum.*

ST. CLEMENT.

137 ECUELLE with gilt scrolls on white ground. *Lady C. Schreiber.*

TOULOUSE.

138 HUNTING BOTTLE, inscribed "Laurens Basso à Toulouse, 14th Maij, 1756." (Chaffers, p. 227.) *Mr. C. W. Reynolds.*

NIDERVILLER.

139 COMPOTIER, flowers, with mark of Beyerlé. *S. K. Museum.*
140 TRAY, landscape with ruins in lake *camaieu.* Inscribed "J. Deutsch del. sculpt à Niderviller 1774. *S. K. Museum.*
141 VASE, lake *camaieu* landscapes. Mark of Custine. *S. K. Museum.*

SCEAUX PENTHIÈVRE.

142 PLATE, painted with birds and trees. *Mr. C. W. Reynolds.*

CREIL.

143 PLATE, yellow border, transfer landscape. *Lady C. Schreiber.*

SWEDEN, DENMARK, &c.—FAYENCE.

RÖRSTRAND.

144 TUREEN and cover, white with coloured flowers and scroll margin, the cover surmounted by a half figure of a deer. Dated 1770. *S. K. Museum.*
145 BUTTER-BOAT, leaf shaped, painted with flowers. 1771. *Mr. C. W. Reynolds.*

MARIEBERG.

146 VASE and cover, with branches and flowers, coloured in relief; on the cover a sitting bird. About 1770. *S. K. Museum.*

147 VASE, oviform, with transfer landscape, on the pedestal a mouse creeping round. Dated 1774. *Lady C. Schreiber.*

148 PLATE, pierced border, with a shield of arms and flowers, 1768. *Mr. C. W. Reynolds.*

149 BOWL, painted with arms and flowers, satyrs' head handles, 1769. *Mr. C. W. Reynolds.*

KIEL.

150 THE BISHOP MITRE BOWL, painted with subjects. Inscribed "Kiel. Buchwald Director. Abr Leihamer fecit." (*Described in Chaffers, page* 236.) *Mr. C. W. Reynolds.*

GERMANY—GRÈS—FAYENCE.

NUREMBERG.

151 GROUP in high relief, representing a sleeping knight, by whose side is a man with winged cap holding a globe, behind a horse tied to a tree. Early 16th century. *S. K. Museum.*

152 JUG, in various colours, with figures in low relief; in front, two armed figures in full relief, on each side of a tree. Attributed to Viet Hirschvogel. Early 16th century. *S. K. Museum.*

153 DISH, painted in the centre with the Ascension. Dated 1723. Signed *Glüer.* *Mr. C. W. Reynolds.*

COLOGNE.

154 JUG, German grès or stoneware, brown glaze, with large rosettes, &c. in relief. 16th century. *Geological Museum.*

155 LARGE FOUNTAIN, purple, blue and white, the lower part gadrooned, with central band of figures in niches, and openwork wheels. Height 30 inches. 16th century. *S. K. Museum.*

156, 157 CANETTE, embossed scriptural and classical subjects, arms, &c. 16th or 17th century. (Bernal.) And another. *S. K. Museum.*

158, 159 Two CRUCHES, blue and white ornaments in relief. 17th century. *S. K. Museum.*

HARBURG.

160 JUG, painted in grey *camaieu* with a landscape, signed "Joh. Schaper." About 1640. (Marryat Coll.) *Chaffers, page* 247. *S. K. Museum.*

GRENZHAUSEN.

161 JUG, reticulated pattern, engine turned, enriched with brilliant enamel colours, in geometrical patterns; 18th century. *S. K. Museum.*

CREUSSEN (BAVARIA).

162 TANKARD, with gilt and coloured ornaments and figures of the Electors of Germany on horseback and the Emperor. Dated 1696. *S. K. Museum.*

DRESDEN.

163 COFFEE POT, of red Böttcher ware, gold figures and arabesques. *S. K. Museum.*

TEINITZ.

164 PLATE, painted with Calisto and Diana, inscribed Welby, Teinitz. (Chaffers, p. 254). *Rev. T. Staniforth.*

ARNSTADT (GOTHA).

165 JUG, with St. George; signed. (Chaffers, p. 253). *Rev. T. Staniforth.*

AMSTERDAM.

166 FRUIT DISH, painted in blue with a man and woman seated, marked with a cock. *Mr. C. W. Reynolds.*

ORIENTAL PORCELAIN.

CHINA.

167 CRACKLE VASE, ring handles. *S. K. Museum.*

168 VASE, coloured flowers and insects. *S. K. Museum.*

169 PLATE, egg-shell porcelain, painted with two cocks and flowers, pink flowered margin, rose coloured border under. (Bernal Coll.) *S. K. Museum.*

170 PLATE, white ground, painted with two quails and chrysanthemums, border of opaque white flowers. (Bernal Coll.) *S. K. Museum.*

JAPAN.

171 BOTTLE (Satsuma ware). 19th century. *S. K. Museum.*

172 BOWL (Satsuma ware). 19th century. *S. K. Museum.*

ITALY—PORCELAIN.

FLORENCE.

173 PLATE, deep centre, painted in blue with flowers; flowers also on the reverse, and a device of a ball with three flaming rays and short spikes between. Marked at the bottom in blue with the cathedral of Florence and the letter F. About 1600. (Chaffers, p. 311). *S. K. Museum.*

174 BOWL, painted inside and out with blue flowers. Marked with the cathedral and the letter F. About 1600. *S. K. Museum.*

175 CRUET for oil and vinegar, scroll ornament in blue; on each spout A and O (Aceto and Oleo). About 1600. *S. K. Museum.*

DOCCIA.

176 TEA POT, painted with flowers, purple border. *Lady C. Schreiber.*

NAPLES. CAPO DI MONTE.

178 CUP AND SAUCER, painted with the signs of the Zodiac, blue and gold borders, on the saucer a figure of Time. *Rev. T. Staniforth.*

179 VASE, green ornaments on gold ground and medallions of figures; one of a pair in the possession of *Mr. Chas. Dickins.*

180 SAUCER, with portrait of King Ferdinand IV. Mark *N.* crowned. *Lady C Schreiber.*

181 CUP (cream coloured). Mark *F. R.* crowned. *Rev. T. Staniforth.*

182 CUP AND SAUCER, landscape and figures. Mark *N.* crowned. *Mr. C. W. Reynolds.*

183 COFFEE POT, painted with classical subjects. *Mr. Walker Joy.*

184 MILK POT, lake *camaieu* landscapes. *Mr. Walker Joy.*

185 CUP AND SAUCER, Bay of Naples. *Mr. Walker Joy.*

TREVISO.

186 ECUELLE, blue ground, painted with buildings and figures; marked *F. F.* "Fratelli Fontebasso Treviso, 1799." *Rev. T. Staniforth.*

187 CUP AND SAUCER, painted with figures, by Fontebasso. (Chaffers, p. 319). *Mr. C. W. Reynolds.*

TURIN (VINEUF).

188 ECUELLE, ornamented in gold with initials and Royal Arms. *Mr. C. W. Reynolds.*

VENICE.

189 SAUCER, lake *camaieu*, "Autumn," by L. Ortolani. *Mr. C. W. Reynolds.*

190 VASE, (centre) painted with flowers (Cozzi period). *Lady C. Schreiber.*

191 CUP AND SAUCER, painted with fruit. *Mr. Walker Joy.*

192 PAIR OF FIGURES of the Seasons. *Lady C Schreiber.*

193 VASE AND COVER, painted in lake *camaieu* with landscape and figures. *Mr. W. Chaffers.*

NOVE.

194 BOTTLE, St. Roch, in lake *camaieu.* *Lady C. Schreiber.*

195 MILK POT, painted with landscapes. *Lady C. Schreiber.*

196 OVAL JARDINIÈRE, painted with landscapes and figures in four medallions. Inscribed "Nove. Gio Marcone pinx." (Chaffers, p. 330). *Mr. C. W. Reynolds.*

197 VASE, female figure handles, painted with classical subjects. *Mr. C. W. Reynolds.*

SPAIN—PORCELAIN.

MADRID (BUEN RETIRO).

198 GROUP OF TWO CHILDREN with a goat; coloured; height 14 in. *Sig. Donna Emilia de Riaño.*

199 VASE, with scenes from Don Quixote; height 17 in.; one of a pair in the possession of *Sig. Donna Emilia de Riaño.*

200 VASE, painted with children; height 22 in.; one of a pair in the possession of *Sig. Donna Emilia de Riaño.*

201 GROUPS (a pair) of Boy Bachanals seated on wine casks. *Mr. C. W. Reynolds.*

ALCORA.

202 PLAQUE, with figures at a fountain in conversation. (Chaffers, p. 333). *Mr. C. W. Reynolds.*

GERMANY—PORCELAIN.

DRESDEN.

203 to 205 SUCRIER, dish, and cup and saucer, of Dresden porcelain, engraved with a diamond, by Baron Busch; signed. (*Chaffers, p.* 339). *Lady C. Schreiber.*

206 FIGURE of a man in theatrical dress; signed J. F. 1738. *Lady C. Schreiber.*

207 VASE (lofty white Dresden) with flowers and birds in full relief; height 20 in. *Lady C. Schreiber.*

208 VASE and cover, tureen shaped, perforated and gilt, raised cartouches and cupids; painted with views of public buildings in Dresden, the cover surmounted by a crown. *S. K. Museum.*

209, 210 BUSTS of a boy and girl in white porcelain. *S. K. Museum.*

211, 212 TEA POT, cup and saucer, pink ground, landscapes and figures. *Mr. Walker Joy.*

213 CUP AND SAUCER, the outlines of the flowers forming profile portraits of celebrated men. *Rev. T. Staniforth.*

SCHLAKENWALD.

214 CUP AND SAUCER, painted with costume figures. *Mr. Walker Joy.*

BERLIN.

215, 216 MILK POT, cup and saucer, blue and gold scale pattern and cupids in red. *Mr. Walker Joy.*

HÖCHST.

217, 218 TRAY AND SUCRIER, painted with birds, harlequin borders. *Mr. Walker Joy.*

219 SUCRIER, painted with conversation subjects. *Mr. Walker Joy.*

220 LAMP, painted in lake, with landscape, &c. *Mr. C. W. Reynolds.*

FRANKENTHAL.

221 PLATE with chronogram of 1775, and specimens of colours used in the *fabrique*, initials of Carl Theodor. (Chaffers, p. 360). *Rev. T. Staniforth.*

222 to 225 DEJEUNER, painted with Fête Champêtre Scenes, &c. *Mr. C. W. Reynolds.*

226 CUP aud saucer, painted with animals. *Mr. Walker Joy.*

VIENNA.

227 Cup and saucer, pink drapery. (*See Chaffers, p.* 347.) *Mr. Walker Joy.*

NYMPHENBURG.

228 Caddy, painted with cattle. Mark a triangle. *Mr. C. W. Reynolds.*

ANSPACH.

229 Sucrier and cover, painted with flowers. *Mr. C. W. Reynolds.*

KRONENBURG, or LUDWIGSBURG.

230 Coffee Pot, painted in lake *camaieu* with landscape after Claude, gilt arabesque and scroll border. (Bernal Coll.) *S. K. Museum.*

FULDA.

231 Coffee Pot, with sea view and figures. *Mr. Walker Joy.*
232 Tea Pot, painted with urn and insects. *Mr. Walker Joy.*
233 Cup and saucer, painted with birds. *Mr. Walker Joy.*
234 and 235 Pair of Figures of peasants. *Mr. C. Dickins.*

VOLKSTEDT.

236 Tea Pot, painted with flowers. *Mr. C. W. Reynolds.*

RUDOLSTADT.

237 Milk Pot, painted with flowers. Mark, a hay fork. *Mr. Walker Joy.*
238 Cup and saucer, with pastoral figures. Mark *R.* *Mr. Walker Joy.*

REGENSBERG.

239 Cup and saucer, with sepia landscapes. *Mr. Walker Joy.*

GROSBREITENBACH.

240 Cup and saucer, painted with flowers. *Mr. Walker Joy.*

LIMBACH.

241 Cup and saucer, with sepia landscapes. *Mr. Walker Joy.*

GERA.

242 Cup and saucer, with black profile portrait. *Mr. Walker Joy.*

GOTHA.

243 Cup and saucer, painted with a view of Gotha. *Mr. C. W. Reynolds.*

WALLENDORF.

244 Tea Pot, painted with blue sprigs. *Mr. Walker Joy.*

SWITZERLAND—HOLLAND—PORCELAIN.

NYONS.

245 Cup, with two handles, portrait in the centre. *Rev. T. Staniforth.*

ZURICH.

246 Cup and Saucer, painted with fruit. *Mr. Walker Joy.*

247 Group of a soldier trampling on a Turk, unveiling a lady, martial and love trophies on the ground. *Mr. C. W. Reynolds.*

WEESP.

248 Large Ewer, painted with a basket of flowers. Mark *W.* *Mr. C. W. Reynolds.*

249 Coffee Pot, figures after Teniers. Mark, cross and dots. *Mr. Walker Joy.*

LOOSDRECHT.

250 Vase, perforated, painted with birds. *S. K. Museum.*

AMSTERDAM.

251 Pair of Bottles, painted in lake with birds. Mark, a lion rampant. *Mr. Reynolds.*

AMSTEL.

252 and 253 Tea Pot and sucrier, Views in Holland. *Mr. Walker Joy.*

254 Sucrier, painted with birds. *Mr. Walker Joy.*

HAGUE.

255 Milk Jug, painted with flowers. *Rev. T. Staniforth.*

LILLE.

256 Cup and Cover, with landscapes in indian ink. Inscribed "Fait par Le Brun à Lille." *Mr. C. W. Reynolds.*

TOURNAY.

257 Cup and saucer, painted with animals and birds, illustrating "Fontaine's Fables." Marked with a gold kiln. (Chaffers, p. 387). *Rev. T. Staniforth.*

258 Basin, lake camaieu landscapes and figures. Mark, cross swords and crosses. *Mr. Walker Joy.*

BRUSSELS.

259 Milk Pot (portion of a service) with the name L. Cretté. (Chaffers 388). *Rev. T. Staniforth.*

260 Tea Pot, painted with roses, &c., gilt borders. Mark *B* impressed. *Mr. C. W. Reynolds.*

LUXEMBURG.

261 to 264 Four Figures, by Boch, of Luxemburg. *Mr. Chas. Dickins.*

RUSSIA.

ST. PETERSBURG.

265 Cup and saucer, with Imperial Arms. Mark of Emperor Paul. *Mr. C. W. Reynolds.*

266 Verrière, band of roses on gold, and views of buildings. *Mr. C. W. Reynolds.*

MOSCOW.

267 Cup and saucer, painted with a view of Moscow, bearing the mark AII (A. Popoff). *S. K. Museum.*

KORZEC.

268 Cup and saucer. (Chaffers, p. 394) *Rev. T. Staniforth.*

COPENHAGEN.

269 Service (portion of a) with portraits of painters. (Chaffers, 397). *Rev. T. Staniforth.*

270 Cabaret, with medallions of landscapes. *Mr. Walker Foy.*

FRANCE—PORCELAIN.

ST. CLOUD.

271, 272 Two Jugs and covers of quilted china. *S. K. Museum.*

273 Statuette of Astronomy, seated, holding the sun. *Lady C. Schreiber.*

CHANTILLY.

274 Cup and saucer. Chinese flowers. *S. K. Museum.*

MENEÇY.

275 Sugar Basin, stand, and spoon. Flowers. *S. K. Museum.*

276 Basket and cover with flowers in relief. *Lady C. Schreiber.*

277 Vases (pair of white), flowers in relief. *Mr. C. W. Reynolds.*

SCEAUX.

278 Cup and saucer, flowers. Anchor mark. *Mr. C. W. Reynolds.*

279 Milk Pot, painted with poultry. Mark *S.X.* *Mr. C. W. Reynolds.*

ARRAS.

280 Seau, painted with flowers. *S. K. Museum.*

BOULOGNE.

281 Plaque of a dead bird, executed in biscuit (modern). *Lady C. Schreiber.*

282 Biscuit Sucrier, with relievi of cupids (modern). (Chaffers, p. 411). *Lady C. Schreiber.*

CLIGNANCOURT.

283 Milk Pot, gold flowers. Mark, a windmill. *Mr. C. W. Reynolds.*
284 Dish and cup, painted with flowers. *Mr. C. W. Reynolds.*
285 Milk Pot, painted with figures. *Mr. C. W. Reynolds.*
285* Milk Pot and stand, with floral initials. *Mr. Walker Joy.*

ORLEANS.

286 Sucrier, with medallions of roses. *Mr. Walker Joy.*

NIDERVILLER.

287 Cup and saucer, painted with birds. Count Custine's initials. *Mr. Walker Joy.*

BOISSETTE.

288 Tea Pot, painted with flowers. *Mr. C. W. Reynolds.*

CAEN.

289 Tea Cup and saucer, painted with green and gold festoons, and medallions of landscapes. *Rev. Thomas Staniforth.*

STRASBOURG.

290 Milk Pot, with landscape and figures. *Mr. C. W. Reynolds.*

PARIS.

291 Tea Pot, gold border and festoons, by Veuve, M. & Co. *Mr. Walker Joy.*
292 De la Reine.—Sucrier, with festoons of flowers. Mark *A.* crowned. *Mr. Walker Joy.*
293 Angoulême.—Cup and saucer. Sprig pattern. *Mr. Walker Joy.*
294 De la Courtille.—Tea Set. *S. K. Museum.*
295 Pont aux Choux.—Tea Pot, painted with sprigs and flowers. *Rev. T. Staniforth.*
296 Rue de Crussol.—Cup and saucer (canary coloured), painted with flowers and butterflies, by Potter. *Rev. T. Staniforth.*

SÈVRES.

297 Ecuelle, 1771. (Bernal Coll.) *S. K. Museum.*
298 Biscuit Group. Cupid and Psyche. *S. K. Museum.*
299 Vase, boat shaped, painted with cupids. *H.M. The Queen.*
300 Vaisseau à Mat, landscapes and figures. *H.M. The Queen.*

ENGLAND.

STAFFORDSHIRE.

301 Tyg with four handles, 1621. *Geological Museum.*
302 Mug with two handles, 1682. *Geological Museum.*
303 Tea Pot, of mottled open work. *Geological Museum.*

304 TEA POT, of agate ware. *Geological Museum.*
305 PLATEAU, Charles II and Queen, by Ralph Toft, 1677. *Mr. C. W. Reynolds.*

WEDGWOOD.

306 THE PORTLAND VASE, in black and white jasper. *Geological Museum.*
307 VASE, of blue jasper, the Muses, surmounted by Pegasus. *Geological Museum.*
308 TRIPOD of black Egyptian, supported by three figures. *Geological Museum.*
309 TEA POT (transfer), caddy and plate. *Geological Museum.*
310 CARD of small jasper plaques. *Geological Museum.*
310A PLAQUE, of blue and white jasper, subject the Sacrifice of Iphigenia. *Geological Museum.*
311 BLACK VASE. Subjects in relief. *S. K. Museum.*
312 PLAQUE. Bacchanalian Sacrifice (largest ever made, 24 in. by 10 in.) *Mr. John J. Bagshawe.*
313 VASES (set of three) granite ground. *Mr. John J. Bagshawe.*
313A EWER, of agatized ware, gold borders, by Wedgwood and Bentley. *Mr. Emerson Norman.*

BURSLEM.

314 GRANITE OBELISK, by Ralph Wood. *Geological Museum.*
315 STATUETTE of Chaucer, by Ralph Wood. *Rev. T. Staniforth.*
316 to 318 TEA POT, milk pot and plate, of white with designs in relief, by Aaron Wood. *Geological Museum.*
319 VASE and stand (blue and white) imitation of Wedgwood, by Steel. *Geological Museum.*

BRADWELL.

320 TEA POT, of red ware, by Elers. *Geological Museum.*

SHELTON.

321 GREEN BOWL, ornaments in relief. "S. Hollins." *Geological Museum.*
322 BASIN, blue on white, in imitation of Wedgwood. "T. and J. Hollins." *Geological Museum.*

NEW HALL.

323 CUP and saucer. Flowers. *S. K. Museum.*
324 BARREL, supported by four children, holding grapes, by Miles. *Geological Museum.*

HANLEY.

325 YELLOW VASE, by E. Mayer. *Geological Museum.*
326 PUNCH BARREL, of fayence, painted in flowers and musical trophies resting on a square pedestal, with nymphs and satyrs in relief, the cover surmounted by Silenus; by Neale. *S. K. Museum* (300-'69).
327 JARDINIÈRE, of blue and white jasper; by Neale. *Geological Museum.*

328 VASE (fayence) ornamented with leaves in relief, masks and festoons of cream colour, mottled brown and yellow at top and bottom; by J. Voyez. *Rev. T. Staniforth.*

329 VASE (black basaltes), finely sculptured with Prometheus attacked by a vulture, made for H. Palmer, of Hanley; by J. Voyez. (Chaffers, p. 520). *Sir T. W. Holburne.*

330 SUGAR BASIN (yellow) figures in relief; by Turner. *Geological Museum.*

LONGPORT.

331 DISH, painted with fruit. "Davenport, Longport." *Geological Museum.*

332 CUP, cover and saucer. "Longport." *Geological Museum.*

STOKE.

333 BOWL (porcelain) blue and gold, and panels of flowers; by Minton. Late 18th century. *S. K. Museum.*

TUNSTALL.

334 JUG. Seasons, blue jasper, in imitation of Wedgwood; by W. Adams. *Geological Museum.*

335 PLAQUE, in blue and white jasper, with relief of Diana reclining; marked "ADAMS & Co." *Mr. John J. Bagshawe.*

LANE DELPH.

336 CUP, cover and saucer. "M. Mason." *Geological Museum.*

LIVERPOOL.

337 MUG, printed with Freemasons' Arms. "Sadler." *Geological Museum.*

338 BOWL with ship. "Friend-Ship, 1766." *Geological Museum.*

339 JUG, of china, with portrait of the Earl of Chatham, by J. Sadler. *Lady C. Schreiber.*

340 MUG, portrait of General Wolfe, by J. Sadler. *Lady C. Schreiber.*

341 TEA POT, with portrait of Wesley, and tortoiseshell mug. *S. K. Museum.*

342 TILES (frame of four printed), signed by Sadler from plates in "the Ladies' Amusement." *Lady C. Schreiber.*

JACKFIELD.

343 TEA POT, black glazed. "Richard and Ruth Gooddin, 1769." *Geological Museum.*

FULHAM.

344 BELLARMINE, temp. Charles II. Prince of Wales' feathers and crown. *Lady C. Schreiber.*

345 JUG. Midnight Conversation, after Hogarth. *Lady C. Schreiber.*

346 and 347 TWO FRAGMENTS of blue and purple stone ware jugs, found in an excavation at the Fulham Works. *Lady C. Schreiber.*

DON POTTERY.

348 TEA CADDY, cane coloured, with figures in relief. *Mr. Emerson Norman.*

LEEDS POTTERY.

349 Chesnut Bowl and cover, pierced. *Geological Museum.*
350 Plate, painted with a portrait. *Geological Museum.*

CASTLEFORD.

351 Tea Pot, ornaments in relief and blue lines. (D. D. & Co.) *Geological Museum.*
352 Candlestick. Similar. *Geological Museum.*

YARMOUTH.

353 Plate, painted with flowers. *Geological Museum.*

NEWCASTLE.

353* Mug, with toad inside, and printed Monument of Nelson, by "Fell & Co., Newcastle pottery." *Geological Museum.*
354 Dish (Queen's ware). Fruit in relief, by "Fell, Newcastle." *Geological Museum.*

ST. ANTHONY'S.

355 Jug with lustre and subjects in relief. "Sewell." *Geological Museum.*

NOTTINGHAM.

356 Mug, of brown ware. "Made at Nottingham the 17th August, 1771." *Geological Museum.*
357 Brown Bear, forming a jug. *Geological Museum.*

CADBOROUGH, near Rye.

358 and 359 Sussex Pig, and small green vase. *Geological Museum.*

LOWESBY.

360 and 361 Garden Pot (brown) and a small vase of green glaze. *Geological Museum.*

PORCELAIN.

WORCESTER.

362 Chamberlain's Plate, blue and gold. *Geological Museum.*
363 Mug, printed. King of Prussia. *Geological Museum.*
364 Sucrier and milk jug. Garden Scenes. *Geological Museum.*
365 Large Jug, blue and medallions of birds and flowers. *Geological Museum.*
366 Cup and saucer, dragon pattern. *S. K. Museum.*
366A Part of a Tea Set, transfer printed ruins, painted and gilt. *Mr. W. Chaffers.*
366B Part of a Tea Set, painted with blue, red and gold, Japanese pattern. *Mr. W. Chaffers.*

SWINTON (ROCKINGHAM).

367 Pattern Plate. Service of William IV. *Geological Museum.*
368 Vase, or centre piece of a dessert service made for William IV., with paintings of *The Tight Shoe,* &c. Height 14 in. *Mr. Emerson Norman.*

DERBY.

369 Scent Vase, with flowers in full relief. "Crown." *Geological Museum.*
370 Plate, painted with flowers, by Billingsley. *Geological Museum.*
371 Cup (two handled), cover and saucer. "Crown." *Geological Museum.*
372 Vase, with painted medallions. Chelsea Derby. *Lady C. Schreiber.*
373 Groups (pair of)—Lovers in alcoves. Chelsea Derby. *Lady C. Schreiber.*
374 Cup of china, with the letter R, attributed to the early Cock Pit Hill Works. *Mr. Alfred. Wallis.*
375 Pair of Chelsea-Derby Vases, views in Derbyshire. *Lord Scarsdale.*
376 to 378 Three Cups and a saucer. *Lord Scarsdale.*
379 The Derby "Prentice Plate," painted by Billingsley about 1785, kept for 60 years at the works as a copy. *Mr. J. Haslem.*
380 The "Thistle Plate," painted by W. Pegg about 1800. *Mr. J. Haslem.*
381 The "Rodney Jug," painted by E. Withers about 1782. *Miss Ward.*
382 Pair of Chocolate Cups, views in Derbyshire. *Mr. J. Haslem.*
383 Chelsea-Derby Tea Pot, dish, cup and saucer. *Mrs. Nixon.*
384 Chocolate Cup, cover and stand. *Major John Evans.*
385 Chocolate Cup, cover and stand. *The Earl of Chesterfield.*
386 Cup and saucer, blue and gold, jewelled. *Captain F. N. Smith.*
387 Crown-Derby Cup, cover and stand, painted with "The Smugglers" and flowers, on gold ground. *Mr. Jas. Sanders.*

BURTON-ON-TRENT.

388 Comport of Porcelain, painted with flowers and fruit, attributed to this place. *Mr. W. Bemrose, Jun.*

WIRKSWORTH.

389 Cup and cover, raised scale pattern. *Mr. W. Bemrose, Jun.*

PINXTON.

390 Flower Pot, French sprig pattern. *Mr. W. Bemrose, Jun.*
391 Ice Pails (pair of porcelain) primrose ground, with deep border of flowers, painted by Billingsley. Early 19th century. *S. K. Museum.*
392 Sugar Bowl and cover, painted with a landscape. *Mr. J. Hawkins.*
393 Jardinière, views in Derbyshire, Dovedale, &c. *Mr. J. Haslem.*

LOWESTOFT.

394 to 395 Plate, cup and cover, with views and birds, elaborately gilt. *Mr. Walker Joy.*
396 Cup and saucer. Crest of an owl, and initials of W. Woodley. *Mr. Walker Joy.*
397 to 401 Coffee Pot, and four cups various. *Mr. Emerson Norman.*

PLYMOUTH.

402 COFFEE POT, blue ground and panels of flowers. *Lady C. Schreiber.*
403 BEAKER and cover, painted with flowers. *Lady C. Schreiber.*
404 WHITE BIRD. *Lady C. Schreiber.*
405 STATUETTE of Woodward the actor, with the Plymouth mark. *Mr. W. Edkins.*
406 PAIR OF FIGURES, shepherd and shepherdess. *Mr. W. Edkins.*
407 SWEETMEAT STAND, in form of shells and rockwork. *Mr. W. Edkins.*
408 LOFTY CENTRE PIECE of shells and rockwork. *Mr. W. Edkins.*

BRISTOL.

409 DISH, painted with flowers, presented by Mr. Cookworthy to the *Geological Museum.*
410 and 411 BOWL and cover, cup and inkstand. *Geological Museum.*
412 TEA POT with flowers *Lady C. Schreiber.*
413 TEA POT with flowers. *Lady C. Schreiber.*
414 DISH with flowers and ribbons. *Lady C. Schreiber.*
415 TRIPOD (white), supported by griffins. *Lady C. Schreiber.*
416 SALT CELLAR, in form of a shell. *Lady C. Schreiber.*

CAUGHLEY.

417 JUG, painted in blue, "James Kennedy, 1778." *Geological Museum.*
418 MUG, painted in blue with birds and fruit. *Geological Museum.*
419 PLATE, blue Chinese landscape and figures. *Geological Museum.*

COLEBROOK DALE (COALPORT).

420 PATTERN PLATE of a service, given by Her Majesty to the Emperor of Russia. *Geological Museum.*

BOW.

421 SALTS (pair of), kneeling figures holding shells, (see fragment found at Bow, *Chaffers, p.* 699). *Mr. John J. Bagshawe.*
422 STATUETTE of Mrs. Clive, the Actress. *Mr. John J. Bagshawe.*
423 MILK POT, goats and bee in relief, painted. *Geological Museum.*
424 TEA POT, flowers and insects, embossed and coloured. *Geological Museum.*
425 SALT CELLAR, shells in relief. *Geological Museum.*
426 BOWL on foot, with insects. *Geological Museum.*
427 "NEW CANTON" INKSTAND, 1751. *Geological Museum.*
428 PLATE, painted flowers and hawthorn relief border. *Geological Museum.*
429, 430 TWO CUPS, one flowers, the other hawthorn pattern. *Geological Museum.*
431 TEA POT, printed with Frederick the Great, King of Prussia. *Lady C. Schreiber.*
432 PLATE, printed with Æneas and Anchises. *Lady C. Schreiber.*

433, 434 Bowl, painted by Thomas Craft in 1760, and the inscription on the box which contained it. *British Museum.*

435 Porcelain figure, a coloured model of the Farnese Flora at Naples, ascribed to John Bacon, R.A. Late 18th century. *S. K. Museum.*

436 Vase with scrolls and cover, with flowers and birds in full relief, at top a woman and poultry. *Lady C. Schreiber.*

437 Basket Vase, supported by two cupids, flowers in relief. *Lady C. Schreiber.*

438 Sauce Boat, flowers, &c. in relief. Mark a triangle. *Lady C. Schreiber.*

439 Pug Dog, of white china. Caduceus mark. *Lady C. Schreiber.*

440 Sphinx, of white china. *Lady C. Schreiber.*

441 Bust in white porcelain of George II. Height 17 in. *Lady C. Schreiber.*

441A Group of the Seasons, in white porcelain. *Mr. Jas. Sanders.*

441B Group of the Tea Party, slightly damaged. *Mr. Jas. Sanders.*

CHELSEA.

442 Statuette of Marshal Conway. Height 13 in. *Lady C. Schreiber.*

443 Statuette of Wilkes. Height 13 in. *Lady C. Schreiber.*

444, 445 Shepherd and Shepherdess. Height 12½ in. *Lady C. Schreiber.*

446 to 451 Six Birds, some with raised anchor. *Lady C. Schreiber.*

452 Vase (large Chelsea). "Death of Cleopatra." *British Museum.*

453 Vase, supported by three caryatids, morone ground. *Lady C. Schreiber.*

454, 455 Figures (pair of). Pedlar and his Wife. *Lady C. Schreiber.*

456 Statuette of Diana with a dog. *Miss Hartley.*

457 Vase, in imitation of wicker work, scroll stand and birds. *Miss Hartley.*

458 Plate, with rose bud and leaves in relief, coloured. *Miss Hartley.*

459 Dish for fruit, painted with flowers. *Miss Hartley.*

460 Group of the Three Maries before the Cross. Height 10½ in. *Lady C. Schreiber.*

460A Pair of Statuettes, Euterpe and Melpomene. *Mr. Chas. Dickins.*

SWANSEA.

461, 462 Two Plates, with flowers and birds. *Geological Museum.*

NANTGARW.

463, 464 Two Plates. Basket of flowers, and group of flowers. *Geological Museum.*

465 Cup and saucer, scale pattern, birds and flowers. *S. K. Museum.*

466 Vase, painted with flowers; Welsh harp handles. *Mr. W. Bemrose, Jun.*

467 Vase, with flowers and gilt scrolls. *Mr. W. Bemrose, Jun.*

468 Vase, painted with flowers, gilt vine ornament in relief. *Mr. W. Bemrose, Jun.*

THE KERAMIC GALLERY.

Ancient Pottery.

It would be a vain attempt to endeavour to particularize any country or race of people, from whence the art of making pottery took its rise. It is one of the oldest branches of human industry, and sprang from the requirements of man, desirous of finding a convenient mode of conveying the fruits of the earth to his mouth; that the appetite might be appeased and life sustained: one of the first laws of nature. Earth the commonest of materials was ready to his hand; he could not fail to observe that the rain falling upon the clay, would soften and render it plastic; while the influences of the sun and air, would dry and harden it. It is therefore reasonable to suppose, that the primeval races of man would naturally fashion the soft clay into rude cups or bowls and dry them in the heat of the sun. Subsequently, as the human race became dispersed over the face of the globe, either by conquest, colonization or other causes, peculiar methods of mixing the clays, conventional forms and ornamentation, would be manifested by each, and we are thus enabled to trace most of the vessels to their source and appropriate the varied productions of keramic artists with some degree of certainty.

The potter's wheel was an early invention and a great im-

provement upon the methods previously adopted in fashioning the rude sun-dried vessels by the hand alone. It enabled the potter to make symmetrically a great variety of forms and every combination of circular, spherical and cylindrical shapes, in true proportions. Its origin is unknown, although it has been ascribed to several nations, where excellence in the potter's art has been attained; thus Athens, Corynth, and Sicyon, the three great rivals in the keramic art, have all been mentioned as inventors of this simple machine, but we must look to a still more remote period for its origin.

M. Brongniart assigns it to the Chinese, and infers that after leaving China where it had been long known, it passed into Egypt, thence into Scythia, and nearly at the same time into Greece and its colonies in Southern Italy, reaching Etruria at a later date, and that it then penetrated the whole of Southern Europe, Rome and its colonies, Spain, &c.; as these countries became civilized and acquainted with the arts of the East, stopping at the southern part of Germany and only partially entering it, and that while penetrating into Gaul it remained unknown among the ancient Scandinavian nations. All the early vases of Greece bear traces of the lines of the wheel, except in some later specimens where moulds alone were used. The representations of the potter's wheel in the tombs at Thebes show, that the general method of using it in ancient times was much the same as at the present day.

Modelling by the hand and moulding were both frequently employed for raised ornaments, and bronze or baked terra cotta stamps for impressing devices and patterns have been discovered. These ornaments were moulded or stamped on round or square cakes of clay, and applied while moist to the terminations of the handles or lips of the vases. Borders and zones of small patterns in relief were impressed by cylindrical stamps revolving in a frame or handle and passed round the vessel.

We will first briefly advert to the nature of clay as regards the change it undergoes in the process of manufacture.

Suppose we take a lump of clay or earth, soaked in water sufficiently to render it plastic, and then form it into a brick or tile, and lay it in the sun to dry; as the moisture evaporates the brick hardens and the particles adhere slightly together; but we have produced simply a brick of desiccated clay, which may, by adding the quantity of water taken from it, be again converted to its original state. But if we place this brick in a kiln, the nature of the clay is altogether changed; the high temperature melts all the parts and cements them together, effecting a great chemical change, the substance being so altered from its original state, that water could never mix with it, so as again to form clay.

During this operation of baking the clay in the kiln, the object into which it is made decreases materially in bulk; this is termed the *shrinkage*, and arises, first from the drying up of the moisture, amounting to even 15 per cent. or more; and secondly by the fusion of the substances, the component particles draw closer together, causing a considerable diminution in size. To illustrate this, let us suppose the potter wishes to make a bust or statuette in earthenware. The original model is placed in his hand, which he proceeds to mould in plaster; into this hollow mould he presses the clay, which shortly contracts itself so as to become detached from the sides; he then dries it in the air, and again its size diminishes and one hardly understands how it can be a strict reproduction of the original. Another ordeal follows, it is subjected to the high temperature of the kiln, and it is still more sensibly reduced.

A beautiful exposition of the *shrinkage* of clay, is exemplified in the modern Dresden and other china figures, which are veiled with a fine keramic net work in close imitation of lace. The process, however, is simple when the method of performing it is known. A piece of lace is steeped in diluted clay or slip, termed by the French *barbotine*, thus prepared it is thrown over the statuette, when dried in the air the bulk of the keramic coating decreases; but it is in the kiln the magic effect is accomplished, the great heat entirely

destroys the vegetable fibre, which formed the net work and flowers; the paste thus freed from its nucleus is contracted to such a degree that the outer covering becomes more delicate than the thread which it surrounded.

The proper selection of clays for making pottery is a most important matter, as some contain a greater proportion of moisture, or more fusible materials than others; it is therefore evident, that if the clays are not all of the same composition, or not well kneaded and mixed together, the shrinkage of the vessel in baking will be irregular, and cause it to be distorted or cracked. While speaking of the nature of clay and its fitness to be moulded or fashioned into form and to receive impressions, we may mention one or two curious facts in connexion therewith.

In London and various other parts of England, on the sites of ancient Roman buildings, there are frequently found Roman tiles with foot prints of dogs, wolves, and other animals, the feet and claws of monstrous birds and various creatures which inhabited this island nearly two thousand years since, many of which are now extinct; these impressions were made when the tiles were in a plastic state and placed out in the fields to dry, by animals prowling about at night and trampling over them in search of their prey. In some instances also the perfect impression of a man's *caliga* or nailed shoe, is discovered; these tiles being subsequently baked, the imprints were indelibly marked upon their surfaces.

A curious property in clay is that when a potter commences to work the clay into the desired form, it may happen that during the operation, by some accident the surface of the vessel comes in contact with a seal, a figured button, or perchance a piece of money; the workman to efface the defect, presses the impression inwards, and smoothes it over with his hands. The heat of the kiln brings again to the surface the figure it had before received. Hence Roman vessels have been discovered bearing the impress of a medal or a coin, with which it had inadvertently come in contact.

The most extraordinary fact connected with the keramic

art is—that notwithstanding the fragility of the specimens and their liability to injury by damp or friction, our museums throughout Europe abound with perfect and uninjured examples of ancient art, not only of pottery, but of the still more fragile material—glass. These have not been handed down to our times from generation to generation by hand, subject to the incessant care and anxiety of the persons from time to time in charge of them; such a thing would be next to impossible, considering the chances of utter demolition which would necessarily attend them. We are indebted for the preservation of all these fragile and elaborate works of art to the simple piety of the ancients, for we learn from various authorities, as well as from actual observation, that it was customary, according to their rites of burial, to place in the grave those objects which the deceased esteemed most during his lifetime; thus we find, by the side of the skeleton, in the simple tumulus of earth, or in the stone sarcophagus, and (when cremation has been adopted) by the side of the cinerary urn—gold and silver personal ornaments, fictile vases, and other keramic remains, glass vessels, weapons, &c. And this is the source of our possession of such valuable testimonies of the habits and customs of the ancients; for without exception all the relics preserved to us, have been discovered either in places of sepulture, or in the exhumation of long buried cities, devastated by conquest or overwhelmed by volcanic eruptions.

In our endeavours to trace the earliest examples of the potter's art, we must necessarily consult ancient histories of Oriental countries, but these are so mixed up with traditions and fables, that it is extremely difficult to elicit the truth; and it is only by comparing such statements with actual discoveries on the sites of cities coeval with them, that we can verify the assertions of ancient writers. For instance, it is related by Herodotus that the city of Ecbatana, the capital of Media, was surrounded by seven walls, painted in seven different colours; the first and largest of a white colour, was nearly equal in extent to the city of Athens; the second was

black; the third purple; the fourth blue; the fifth orange; and the two innermost in different colours, the battlements of the one being plated with silver, the other with gold. If there be any truth in this relation, the walls were probably of brick, the surfaces being enamelled in colours, a custom adopted in many towns of China and India.

A building of similar character is described by Sir Henry Rawlinson, as still existing in Chaldæa, called Birs Nimrùd, which from the custom of placing cylinders in the corners of the stories is ascertained to have been restored by Nebuchadnezzar the King, (605 B.C.) who designates it, "The stages of the seven spheres of Borsippa." This structure consisted of six distinct platforms or terraces, each about 20 feet high and receding 42 feet towards the summit, so arranged as to form an oblique pyramid, and upon the top a vitrified mass which has caused much discussion. Each story was dedicated to a particular planet, and vitrified or glazed with the colour attributed to it by astrologers in this order. The lowest stage, 1st, was *black* for Saturn; 2nd, *orange* for Jupiter; 3rd, *red* for Mars; 4th, *yellow* for the Sun; 5th, *green* for Venus; 6th, *blue*, for Mercury; and the temple on the summit probably *white* for the moon.

Recent investigations on the site of another celebrated city of old, Babylon, have brought to light bricks covered with enamel glazes of different colours, showing that the use of oxides of copper, antimony and tin in producing their colours, was known as early as the eighth or seventh century before our era, and proves that the opaque white stanniferous enamel was used at that early period, although generally supposed to be a comparatively recent invention, and ascribed to Luca della Robbia in the fifteenth century. The glazed Babylonian bricks formed the innermost coatings of walls, and the patterns upon them are rosettes, palmette ornaments, circles, trellis work, men, animals, trees, &c.

Mr. W. Kennett Loftus (*Travels and Researches in Chaldæa*, &c.), gives us an interesting account of a ruined city, called Warka, in Mesopotamia, which had been a cemetery of the

Chaldæans; he found quantities of enamelled earthenware lamps, cups, jugs and figures (some of good work); but, he says, all these relics sink into insignificance, when compared with the glazed earthen coffins heaped, piles upon piles, to the depth of 45 feet in the mounds at Warka, proofs of successive generations by whom this method of burial was adopted from its foundation, until the place was abandoned by the Parthians; a period probably of more than 2000 years.

These remarkable coffins are slipper-shaped, like a covered bath, with a large oval aperture at its widest part by which the body was admitted, a lid was placed upon it and cemented down; at the lower extremity a small semi-circular hole was pierced, to allow the condensed gases to escape and prevent the bursting of the coffin; the upper surface was covered with elevated ridges forming square panels, each containing an embossed figure of a warrior, with an enormous head-dress of very curious appearance, bearing a striking resemblance to the heads on the coins of the Parthian and Sassanian periods. The whole visible surface of the coffin is covered with a thick glazing of rich green enamel on the exterior, and of blue within the oval aperture; it is made of yellow clay mixed with straw and half baked. Three of these are now in the British Museum. Mr. Loftus remarks, it would be too much to say positively that Chaldæa was the necropolis of Assyria, but it is by no means improbable. The two great rivers, the Tigris and Euphrates, would afford an admirable conveyance from a distance, even from the upper plains of Assyria.

Pottery was an important branch of the domestic arts in Egypt, in which the potters displayed great skill. Coptus was the chief seat of this manufacture; vessels were made to hold the waters of the Nile and for numerous household purposes, also to hold mummies of sacred animals. Earthenware deities and emblems were made in immense quantities; their composition being a sort of silicious earth or frit covered with a greenish blue glaze. These small objects were frequently made of steatite dipped in blue glaze, which substance with-

stood the heat required for its fusion. The forms of their vases are well known by the representations on the catacombs and monuments; the favorite ornamentation being derived from the sacred flower of the Nile, the Lotus, its buds and flowers; the borders and details being derived from the petals, stems and divisions of the calix. The material of which the earliest specimens were made, was a sort of stone ware or frit, resembling porcelain biscuit, and has therefore been called *Egyptian porcelain*, these were covered by a thin glaze. Some of the small deities must have been made at a very remote date. On good authority, as well as from the sacred writings, we learn that the most flourishing period of Egyptian art goes back as far as 2000 years before our Era. The period of the Ptolemies is known by a marked influence of Greek artists: the silicious frit gives place to a pottery, coarse and soft, sometimes painted on the plain surface, and sometimes glazed; this was continued down to the second and third centuries of our era, when Egypt was under Roman domination.

Figs. 1 and 2 represent two examples of early Egyptian vessels in the British Museum: a vase of light coloured clay, with three handles, pencilled in black with deities, &c.; and a bottle of red terra cotta, glazed, in the form of a female playing on a guitar. It is ascribed to the XIXth dynasty, and was found at Thebes.

The Greek fictile vases found in large quantities in the sepulchres of Etruria during the last century, were erroneously called Etruscan, and continued to be so called, even after they were discovered still more abundantly, in the sepulchres of Magna Græcia, Sicily, Attica, and in the Islands of the Ægean. It is indisputable that the vases found in Etruria are the productions of Greek artists, and the style of painting as well as the designs, completely Greek; and it has been observed that although the Etruscans have inscribed every work of art with their own peculiar characters, no *painted* vase has yet been found with any other than a Greek inscription. So also the Greek vases found in Campania and

Sicily, and the south of Italy: they invariably came from Greece and are the works of Greek artists. They are the earliest monuments of Greek civilization, ranging from the eighth or tenth century to the second century before our era.

For the purpose of classifying these vases according to the styles of decoration, we may divide them into five periods, assigning approximate dates of their antiquity:—

1st. Archaic period, previous to the VIIIth Century, B.C.
2nd. Archaic period, from the VIIIth to the VIIth Century, B.C.
3rd. Archaic period, from the VIIth to the VIth Century, B.C.
4th. The finest period, from the VIth to the IVth Century, B.C.
5th. The Decadence, from the IVth to the IInd Century, B.C.

1*st. Archaic period, previous to the VIIIth Century*, B.C.

The earliest specimens of Greek fictile art, are those discovered at Athens, Corinth, Melos, and other parts of Greece, Camirus in Rhodes, and some from Etruria. Most of these are exceedingly rude, painted in brown or black on ash coloured ground, with chevrons, concentric circles, meanders, stars, chequers, &c., and primitive representations of men and animals. The shapes of the vases are peculiar and differ materially from those of the later periods. A very interesting and probably unique specimen discovered at Camirus, is a terra cotta coffin of oblong quadrangular form, painted round the margin with lions and bulls and a helmeted head; now in the British Museum.

2*nd. Archaic period, from the VIIIth to the VIIth Century*, B.C.

The vases abundantly supplied from Camirus in Rhodes, show a great improvement in the drawing of the figures; they are usually of cream coloured clay, painted with crimson and white, sometimes black and crimson, and red on black, the details being scratched with a point. The forms are still peculiar, but approaching to the best period: the Amphora, Œnochoe, and small vessels like the Alabastron, Bombylios, &c. The style of ornamentation being composed of two or more rows of animals (real and imaginary), birds, harpies, &c.

Fig. 3 represents a Hydria of the Archaic period, found

at Camirus, now in the British Museum, painted with two rows of animals, and above is another row of birds. On a *pinax* of this class, in the British Museum, is represented a combat between Menelaus and Hector over the wounded Euphorbos, with their names inscribed in Greek characters: this is the earliest vase from Camirus in which writing is introduced.

3rd. Archaic period, from the VIIth to the VIth Century, B.C.

The next period is still of a very severe style of art, but more artistic than those which precede it; the figures are in *black on a red* ground, heightened with a reddish violet, and the flesh of the females painted white to distinguish them from the men; the outlines of these figures are usually graved with a point and present *silhouette* sort of divinities, mythological and heroic subjects.

These are among the most valuable of the Greek vases, and the patterns on the necks, handles and borders, are very elegant and characteristic. The designs are not painted all over the vase, but are confined to a tablet between the handles, the rest of it being painted with a lustrous black varnish; more complicated subjects are found—quadrigæ and chariots and groups of figures; symbols are introduced in the field, such as a dolphin to indicate the presence of water, and a flower or tree to represent land. Inscriptions in Archaic Greek letters are traced in the same colour; the white was not used for inscriptions until about the middle of the IVth Century, B.C.

Fig. 4 represents a Hydria, with black figures on a red ground, on which is depicted the quarrel of Agamemnon and Achilles; it is a very fine specimen of the third period. (British Museum).

4th. Period, from the VIth to the IVth Century, B.C.

We come now to the best period of Greek art. In criticising these beautiful productions, we must bear in mind the fact, that all these drawings were executed on the moist clay

before the vessel was baked, so that great freedom of touch and unhesitating decision, as regards the object to be represented was essential, for the mark of the pencil once made could not be obliterated or retouched, and a complete and perfect line was to be traced without taking the brush from the surface. The white and other colours used upon these vases are not enamels, but coloured clays, painted upon them after the design was made. The outline was first sketched upon the clay, and the black background carefully filled in, leaving the figures in red; the details of costume, features and anatomical delineations, were effected by thick or thin strokes and touches as required.

Fig. 5. As a specimen of the fourth or beautiful period, we have selected an exquisite Lekythos preserved in the British Museum. It is thus described:—a *lêkythos*, representing Aphroditê with her son Erôs seated on her shoulder. In front of her are three draped female figures bringing fruits, over whose heads are inscribed respectively their names, "Kleopatra," "Eunomia," and "Paidia." Behind Aphroditê is the goddess Peithô, decking a tripod with myrtle branches, and behind her a figure inscribed "Eudaimonia," who with her right hand holds a plate full of fruit. This composition is remarkable for grace and refinement of drawing.

Sometimes we find black subjects on red and red on black on the same vase, forming a sort of transition from the Archaic to the more artistic period.

The Panathenaic amphoræ are of great interest, being given as prizes to the victors in athletic sports. On these we usually find on one side Pallas Athênê holding a spear and shield, and on the other representations of wrestling, running, boxing, chariot racing, and other games of the circus, inscribed occasionally with the name of the artist. A very fine vase in the British Museum is inscribed TON AΘENEΘEN AΘLON. The prize given at Athens. The subjects on others are derived from mythology or from divine and heroic legends of the Greeks, and occasionally domestic scenes and actual life, as displayed in in-door amusements and occupations, &c.

Fig. 6, represents a Rhyton in shape of a ram's head, painted in red on black, with a winged figure on the neck, selected from a variety in the British Museum.

In Greek art, gods, heroes and mortals are constantly represented in the attire and costume of the period when the painting was executed; they all consequently more or less depict the manners and customs of the Greeks themselves. Most of the vases of this period come from Vulci, Canino, Cervetri, and other parts of Etruria. To about the same date we may refer the vases of Campania, of which so many have been discovered at Nola. These, which are distinguished by a brilliant black glaze, are also celebrated for the elegance of their forms and the beauty and finish of the subjects represented, they are in red on black ground; many being entirely covered with this black varnish, which has been conjectured to be due to volcanic ashes spread over the surface of the vessel, and then exposed to a heat sufficient to fuse it. They are frequently ribbed and impressed with elegant patterns.

The 5th Period, from the IVth to the IInd Century, B.C.

This may be called *the Decadence*, and dates from the accession of Alexander the Great, B.C. 336 to 186 B.C., when it is presumed the fabrication of painted vases altogether ceased; shortly after the edict of the Roman Senate against the celebration of the Bacchanalian festivals in that year. As we approach the IInd Century, B.C., we find less freedom of design and a certain mannerism in the drawing, as well as a greater profusion of ornament.

Fig. 7 is a grand and most elaborate specimen of this late period of Greek fictile art, preserved in the British Museum, which is thus described in the catalogue:—

"*Kratêr.* 1. The Thracian king Lykurgos destroying his family while in a state of frenzy. The composition is arranged in two rows of figures: in the centre of the lower scene is Lykurgos, about to slay his wife with a double-edged battle-axe, *pelekys*. Over this group a winged figure, pro-

bably *Lyssa*, 'Frenzy,' hovers in the air, surrounded with a triple radiated circle; with her right hand she aims a goad at the figures below, and has two snakes twined round her left arm. On her right are Apollo and Hermês, and on her left a male and female figure, probably Arês, and a local nymph. On the right of Lykurgos a male and female figure are carrying off one of his dead sons.

"2. *rev.* Interview between Pelops, Hippodameia, and Myrtilos. Above are four deities, Aphroditê(?), Pan, Erôs, and a female figure, probably a local nymph. Myrtilos stands before Pelops, as if receiving a command at the moment of his departure; in his left hand he holds a chariot wheel, the instrument of his treachery.

"The tall Ionic column, surmounted by a tripod, the prize of Agonistic victors, which is introduced in the scene, probably indicates Olympia as the place of meeting. (*Monum. dell' Inst. Arch. Rom.*, vol. V., pl. 22, 23). *Ruvo.*"

It now remains for us to notice another description of ancient pottery, in which it may be said painting gives way to sculpture, excepting in the application of simple colours to heighten the effect of the relief. These vases are of a grand and imposing character, and are modelled in a masterly manner, evidently intended from their fragile nature to be seen from an elevated position and out of reach of the ordinary spectator. These religious vases have seldom any apertures, and could not contain liquids or be used for domestic purposes. They are modelled in terra cotta, only slightly baked, and painted over with white, pink, blue, or other light colours. The usual form is a sort of Hydria or Askos, the spout rises perpendicularly from the front, and from the bottom of the neck the handle arches over the globular body and is fastened at the back; this handle on the larger specimens is surmounted by a lofty draped female figure, supported on each side by winged genii resting on the body of the vase; in front on each side of the spout, are projecting sea horses or tritons, and under the imbricated spout is placed in relief the head of Medusa surmounted by a

small victory. They vary in height from 3 to 5 feet, and are discovered in Magna Græcia, especially in Apulia; at Cumæ in Campania, and other places. From being found at these places, they are sometimes called *Cumæan* and sometimes *Apulian*, but although possibly the work of Greek artists, they are of the Roman era, that is about 200 B.C., and succeeded the painted vases, a branch of art which was never cultivated by them. We give representations of two found in Magna Græcia, preserved in the British Museum (figs. 8 and 9); the lower parts are in form of female heads, above, each vase has a long neck and handle, on which are terra cotta figures.

We next furnish an illustration of the Macedonian period in an exquisite terra cotta vase, now in the British Museum (fig. 10), reminding us of the obverse of the Syracusan medallion, and the graceful personal ornaments which adorn the beautiful female head and bust of that well known medal. It is thus described in the catalogue:—"An *oinochoê*, in the form of a helmeted female head, probably of Athênê. The neck of the vase rises from the crown of the head. The helmet is ornamented on each side with a seated female figure in relief, and in front with a female head issuing from leaves; over the forehead is a row of rosettes; the ear-rings are in the form of winged female figures surmounted by rosettes; the necklace is formed of pendants; the whole has been coloured and the earrings gilt. The design of this vase is bold and original, the modelling excellent, and much taste is shewn in the application of the ornaments. It is further interesting from the correspondence in form of the jewels with those found in Etruscan tombs of the Macedonian period. (*Mon. d. Inst. Arch. Rom.*, vol. V., pl. 48.) *Vulci*."

Within the sepulchral chambers of Etruria are discovered, arranged in niches round the sides like the Roman Columbaria, small oblong quadrangular urns, about 2 feet long, and about the same height, including the cover, used to contain the ashes of the dead. In places where stone was abundant, they were of stone or of tufa, which from its soft

nature was easily carved, sometimes of alabaster, but most frequently of terra cotta. In the front of these sarcophagi, is generally carved in relief an allegorical subject, such as a mortal conflict, with winged genii bearing torches, and on the cover a recumbent figure of the deceased, her head resting on her left hand; most of these earthenware urns bear traces of colour, especially blue, brown, and pink, and frequently have Etruscan inscriptions.

In many of the sepulchres of Etruria, bronze specula or mirrors are found in juxta-position with the Greek vases. They are doubtless the work of Etruscan artists and not Greek. They are circular discs of bronze with long handles of the same metal, terminating usually in animals' heads; one side is polished, the other engraved with mythological or heroic scenes. These hand mirrors formed a real part of the toilet of the ladies of Etruria, and according to ancient custom, having been constant and valued objects during life, were consigned as companions in death. Fibulæ, hair pins, gold wreaths and other articles of female ornament are also frequently discovered.

Arretium, in Italy, is one of the towns mentioned by Pliny, who wrote in the Ist Century, as being celebrated for the finer description of earthenware, and the manufacture was frequently extolled by ancient writers. Dr. Fabroni has published a work descriptive of this ware (*Storia degli Antichi vasi Fittili Aretini. Arezzo*, 1840). It is quite a distinct ware from the Samian, differing both in colour and execution. The patterns and the figures are elegantly designed in low relief, the artists being evidently influenced by the study of Greek models, exhibiting the higher style of art employed in ornamenting vases in Roman Italy. They are moulded in the same manner as the Samian ware, the clay being pressed into a mould of the desired form with incuse patterns on the inside. Dr. Fabroni discovered some fragments of bowls still remaining in their moulds, as placed in the kiln for baking by the Roman potters. They are made of a fine compact clay, and frequently have the potter's name impressed at the

bottom or on the side of the vase. The forms are usually bowls, cups or pateræ, and were intended for domestic use.

fig. 11.

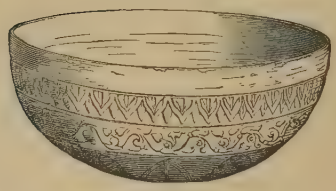


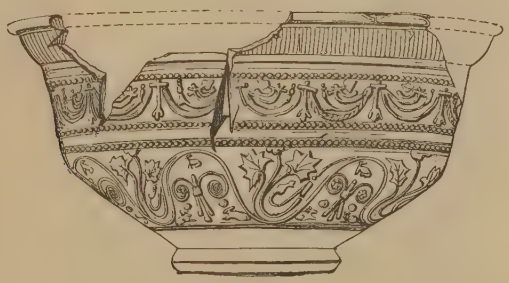
fig. 11*a*.

Evidence of Roman occupation is always manifested in excavations, by the discovery of numerous fragments of vessels of a beautiful coralline red ware, commonly known as Samian. From the quantity of this lustrous red ware, which has been observed on the sites of Roman cities, it has been conjectured that it is the identical Samian spoken of by Pliny and other ancient authors as having been used by the Romans at their meals, and for other domestic purposes. Pliny, indeed, expressly states that the ware made of Samian earth, and which came from the island of Samos, was much esteemed by them to eat their meals out of and to display upon the board. He says the Samian ware was transported into foreign countries, and that most nations under heaven used it at their tables. Martial, Persius and Lucilius, all refer to these vessels as being of a red colour.

The most remarkable fact connected with this ware is its uniform colour, whether discovered in France, Germany or England, and this circumstance has caused considerable discussion as to the locality in which it was originally made. The texture, density, and the colour are always the same, and when we consider the number of places at a great distance from each other, and the difference of soil in each, it is difficult to understand how the Roman potters could every-

where make a paste so exactly similar with materials necessarily so different. In England no kilns for making it have been discovered, but in France and Germany both kilns and moulds have been found, which were supposed to have been used for the manufacture of this particular ware. These vessels usually have the names of the makers stamped upon them, preceded by the letters OF. (officinâ), *from the workshop of*, or terminated by, M. S. F. *manû suâ fecit.* We find among the names of the potters many apparently of Gaulish origin, as Dagodubnus, Dagomarus, Cobnertus, Tasconus, &c. but the greater portion are obviously Roman, as Severus, Albinus, Cassius, Censorinus, Felix, Domitianus, Vitalis, &c.

fig. 12.



The ornamentation in relief upon these bowls was moulded in the following manner: stamps with handles either of bronze or baked clay were modelled in relief, with patterns, devices and potters' names; these were employed to impress an incuse pattern on the interior of a general mould of soft clay, capable of containing the vessel in one piece (which being usually a bowl or hemisphere could easily be accomplished) the interior being first rounded smoothly into a perfect form by the lathe. The mould thus covered with the required pattern, was fired and became perfectly hard and ready for use. The moist paste of which the vessel was to be made was then pressed into the mould by hand, so as to obtain a perfect impression of all the minute details. The irregular surface of the interior was smoothed by being turned in the lathe (for the lathe marks are always visible) while yet in a soft state and before

it was removed from the mould, thus preventing any injury which might otherwise happen to the ornamental surface of the bowl by handling. Both the bowl and its mould were then placed in the kiln and baked, the latter having been already fired, would not shrink, but act as a seggar to protect the bowl from smoke and regulate the heat, but the other would be contracted and easily removed when finished, and the mould kept for future use.

Some of the patterns are exceedingly beautiful and interesting, illustrating the Roman mythology and the games they were accustomed to celebrate in the amphitheatre, gladiatorial combats, conflicts between men and beasts in the arena, hunting subjects, the pigmies armed with spears attacking their inveterate enemies the cranes, who invaded their cornfields, heathen deities, &c.

fig. 13.

In general the ornaments are moulded, but in some few instances the figures in relief appear to have been cast in a mould and carefully finished, previously to their being affixed to the surface of the vase. Others again have incuse patterns cut into the surface with great sharpness and skill, evidently by the lathe, and many are ornamented with engine-turned patterns.

The general forms of the Samian ware are bowls and pateræ of considerable thickness, to bear the constant wear to which it was subjected in being moved on and off the board at meals. Drinking cups of the red ware are less common; they are frequently surrounded by birds and leaves

in relief in a slip of the same coloured paste trailed over the surface. These bowls and pateræ were intended to contain the viands and substantial part of the repast, while the small plain cups of the same red ware are those described by ancient writers as the salinum or salt cellar, and the acetabulum or vinegar cup.

fig. 14.

Another curious ware is found in various parts of England and Germany, especially at Castor in Northamptonshire, where the late Mr. E. T. Artis discovered some kilns, in which these vessels remained as placed by the Roman potters for baking; they are therefore called for the sake of distinction, Castor ware, although they were made doubtless in other parts of Northern Gaul. The forms are usually drinking cups ornamented in relief with men and animals, hunting subjects,

fig. 15.

fig. 16.

scrolls and foliage. This ornamentation consists of a sort of diluted clay, technically termed *slip*, which is trailed over

the surface by a potter's implement, like a long-pointed spoon with a groove in its centre; this operation requires great care and skill, as each line, however long, must be completed with one stroke of the tool in a simple off-hand manner, and there is no retouching after the slip has been applied; the vessel is afterwards covered with a brownish black metallic glaze. Sometimes the relief is of a different colour, as white on a light brown ground, &c.

Cups for Drinking.—The usual form of the wine cup is somewhat barrel shaped, but smaller at the bottom than at the mouth, holding about half a pint. These cups are usually glazed and variously ornamented, encircled by plain or engine-turned lines, frequently indented, and having scrolls, ivy leaves or coloured bosses; others are inscribed, in white slip with short convivial words, as IMPLE, REPLE, DA VINUM, VITA, FELIX, PIÈ, AMOTE, &c.

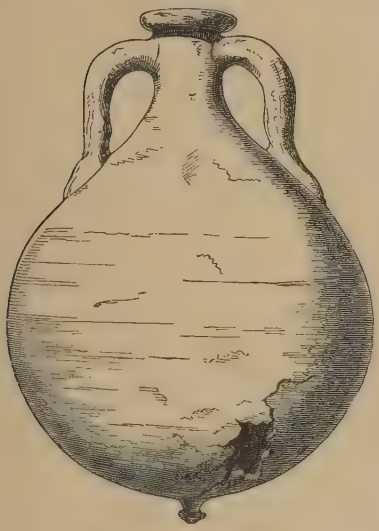
fig. 17. *fig.* 18. *fig.* 19.

Pitchers of various capacities, from half a pint to two quarts, are very common in plain unglazed cream-coloured earthenware, with one, two, and occasionally three handles; sometimes we find them of red clay, accompanied by a basin for washing the hands.

Large amphoræ, capable of holding ten or twelve gallons, for storing wine, oil and other liquids, of very thick light brown clay, have been frequently discovered. In some instances they have been found converted into a sort of tomb by being

cut in half, the upper part fitting on as a cover, and containing glass cinerary urns, filled with charred bones collected from the funereal pyre. Smaller amphoræ of the same unglazed clay are commonly used for domestic purposes.

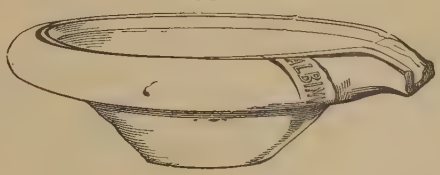
fig. 20.



Urns are also very numerous; they are hemispherical with small bases; those used for funereal purposes are generally plain, but others, although of a common and inexpensive character, have yet an elegant appearance from the simple scroll of ivy leaves which encircles them.

Among the culinary utensils used generally by the Romans was a broad shallow vessel, termed a *mortarium*, used for mixing a favourite dish called *moretum*, a salad composed

fig. 21.



of garlic, parsley, vinegar, oil, &c. These mortars had on the inside small angular pebbles embedded in the clay to assist in triturating the vegetables, which were also occasionally cooked in them; they are provided with spouts to pour off the mixture when rubbed to the required consistency; the broad rim is turned over outwards for the purpose of concentrating the heat round the vessel when placed on the fire. These mortaria are exceedingly numerous, not only in London but wherever Roman buildings have been discovered.

Lamps.—Lamps for ordinary use were made of earthenware, circular, with a small handle at one side and a spout or nozzle opposite to contain the wick, and a hole in the centre to admit air, and fill the lamp with oil; they are frequently ornamented with objects in relief, as masks, birds, animals, figures, and an infinity of patterns. The centres are generally concave or furnished with a rim to prevent the oil spilling when the lamp is carried in the hand, and underneath is frequently stamped the maker's name; they average about 3 to 4 inches in length and are usually of a reddish clay, unglazed. Sometimes they are found with two or more burners. When not carried about they were placed in stands, made of clay or bronze, suspended by chains singly from a bracket, or round the rim of a candelabrum with a long stem, provided with stands hanging by chains.

fig. 22.

fig. 23.

Tiles.—There were various kinds of tiles used in Roman buildings, as bonding tiles, roof tiles, flue tiles, hypocaust tiles and draining tiles, made of a fine red clay, very compact and well fired, and extremely durable; for those made 1500 years since are now as firm as when they originally came from the kiln, and are in fact frequently found built up in the walls of some of the early churches as the best that could be obtained. The bonding tiles were thus

employed by the Roman builders; they first laid about six courses of Kentish rag or other squared stones, on which they placed two courses of bonding tiles firmly imbedded in mortar; then stones and tiles alternately until they had reached the required height. Bonding tiles were also used for arching over doors and windows; they usually measure about 15 inches long by 12 broad.

fig. 24.

Hypocaust tiles were about 8 in. square, and were used for constructing the pillars of the hypocaust; these are interesting from being frequently stamped with the name of the cohort or legion of the Roman army, stationed at the time in the vicinity, but larger tiles were used for the bases of the columns and floors above.

Flue tiles were of various dimensions, but usually quadrilateral, long and hollow, with openings at the ends; they were built one upon another end ways, on the inside of the wall, to convey the hot air from the hypocaust to distant rooms. They are ornamented with incuse geometrical patterns and wavy lines, the object of which was to make the cement adhere more firmly.

fig. 25.

Roof tiles were flat with longitudinal edges turned upwards, these when placed side by side were fastened together by the imbrices or semi-cylindrical tiles, larger at the lower end which overlapped the narrow end of the one below it.

Tubular drain tiles were used by the Romans, fitting into each other, and cemented as at the present day.

Clay Statuettes.—The penates or household gods were generally made in bronze, but we find occasionally some small figures from 6 to 9 inches in height, made of a fine white clay, which served among the humble classes as domestic ornaments or votive offerings.

Heathen deities are common; Hercules, Pallas, Venus, Mercury, and subjects of Roman mythology; a lion and other animals and birds.

Mons. Edmond Tudot, in a pamphlet entitled "Figurines en argile," has given a very interesting account of the statuettes found in the neighbourhood of Moulins, in the valley of the Allier. This spot seems to have been the site of an ancient manufactory of pottery. In 1857 the chief explorations took place, and remains of furnaces or kilns were found arranged in groups, as many as ten and fifteen in each group; the size of them averaged 9 feet in length by 4½ feet wide. The upper parts were wanting, but the foundations and side walls were tolerably perfect. Near the kilns were the materials for fabrication, viz. clay, wood and moulds, but no tools or implements of any kind were seen. The objects discovered amounted to very large numbers, consisting of perfect figures of divinities, personages unknown, busts, medallions, grotesque figures, animals, birds, and moulds bearing the makers' names. M. Tudot mentions especially as of frequent recurrence: statuettes of Venus Anadyomene or the Venus Genetrix of the Romans, Fecunditas and Abundantia, lions and other animals, cocks, peacocks, &c.; grotesque figures and articulated children's dolls; horses in bigæ; a pack horse laden with amphoræ, illustrating the manner in which these large and footless vessels were transported to and from market when filled with wine or oil. It is difficult to fix certain dates, but many of them could not be assigned to a later time than the first half of the second century. They appear to be the work of inferior artists, in imitation of designs originally good. The manufactories of pottery extended over a large tract of country in the valley of the Allier, not only in objects of the white clay to which we have

referred, but also other kinds of pottery. He is also of opinion that the red ware called Samian was made here, and gives a list of about 270 potters' names, of which more than 100 are to be found on the red ware discovered in England.

Having briefly referred to the pottery of the Greek and Roman periods, we next come to the earthenware vessels which were used in the ages subsequent to the withdrawal of the Romans from Britain, viz. from the fourth to the seventh centuries of our era. In England we designate this period Saxon, but in France and Germany it is called Frankish or Merovingian. These vessels belong to the dark ages which immediately followed the extinction of the Roman power in Gaul and Britain, and the irruptions of the Franks into the former and the Saxons into the latter country.

The records by which we can gain any information are very scanty, and in the absence of written testimony we must be content to gather our knowledge of their habits and customs from their graves, which are plentifully scattered over various parts of Europe. We have seen that the Romans universally adopted the practice of cremation or burning their dead, and gathering the charred remains into urns, which they deposited in cists or sarcophagi; but the Saxons buried them entire, clothed in the dresses they were accustomed to wear, together with the weapons which they carried in warfare, their personal ornaments, the knife with which they cut their food, and the bowl and cup from which they drank.

Saxon or Frankish Grave.—To give some idea of the usual disposition of the various objects contained in a Saxon grave, we will briefly describe one which may be taken as the type of the greater number; it belonged to a Frankish warrior. The skeleton is placed in a natural position with the face upwards; on the right shoulder is one or more bronze fibulæ, which fastened the cloak and under garment, across his body may be seen the knife or dagger, and at his waist the large bronze buckle of the sword belt; by the side of the left arm is the pointed umbo of a shield with the metal rivets, and underneath the long two-edged

sword; on the right a spear and a war axe, with here and there some small lance heads and numerous coloured glass beads. The implements being of iron (although much corroded) still retain their original form, but the wooden handles and the leather of which the shield and belt were composed, have long since perished, except some fragments which still adhere to the metal. At his feet an ornamented earthenware bowl or urn, and a glass drinking cup. These Saxon earthenware urns are sometimes profusely ornamented with diagonal lines, annulets and rosettes, the favourite pattern being a zig-zag, or what we term Vandyke, and some are more highly embellished with stamped patterns, and occasionally they have projecting bosses, formed by pressing out the sides of the urn from within while in a soft state. They are mostly of a dark brown clay, wrought by hand and slightly baked.

465

6. Ruyton. Ram's Head. (Fourth Period.)

Maiolica.

THE painted pottery of Italy ever since its introduction into that country in the XVth Century, has been called by the Italians themselves *Maiolica*. In England it was in the last century called *Raffaelle ware*, on account of an impression which existed, that the great Raffaelle himself condescended to paint on some of this ware. This probably originated from the fact that many of his designs were reproduced on maiolica by the Keramic artists from engravings of Raffaelle and other great masters. The best period of art pottery was subsequent to his death, which took place in 1520.

The term *maiolica* appears to be derived or rather corrupted from Maiorca, one of the Balearic Islands in the Mediterranean, near the east coast of Spain, noted for its pottery from a very early period. It was in the XVIth Century called *Maiorica*, and subsequently *Maiolica*. As this word is Italian, and has not yet found its way into English dictionaries, it ought doubtless to be pronounced in the Italian manner. To call it *Madjolica* grates sadly upon the ear of a

linguist, and I think it therefore better in writing to substitute the i for the j—*Maiolica.**

The distinguishing feature in the manufacture is a covering of a thick opaque milk-white glaze, resulting from the introduction of the oxide of tin, which from the dissemination of its particles when fused, imbedded uncombined amid the glass, renders the substance opaque, and not only covers the dingy colour of the clay, but forms a fine colourless ground for the painter; it is termed stanniferous enamel. The presence of tin in glaze has been detected in the bricks of Ancient Babylon; and we may infer that it was not unknown to the Arabs of Northern Africa in the VIIIth Century. It was therefore doubtlessly introduced into Europe by the Arabs and Moors during their power in Spain, and from thence into Italy, at the Conquest of Maiorca by the Pisans in 1115, and the ware which it covered was so much esteemed that discs or plates were used as decorations in the churches of Pisa and Pavia, where they still remain to attest the fact.

Another proof that the stanniferous glaze was well known at the commencement of the XIVth Century is adduced by M. Piot (*Cabinet de l'Amateur*), who quotes a receipt in the "Margarita Preciosa," written in 1330:—"Videmus cūm plumbum et stannum fuerunt calcinata et combusta quōd post ad ignem congruum convertuntur in vitrum, sicut faciunt qui vitrificant vasa figuli." "We find, when lead and tin are calcined and fused together by the fire, they are converted into a glass; as they (the potters) do when they glaze earthen vessels."

All the manufactured pieces of pottery after the first baking were covered wholly or partially with this glaze, diluted, so that the water was absorbed by the biscuit, leaving the enamel in a state of powder on the surface; on this crude and gritty surface the painting was applied, which was necessarily accomplished by single strokes of the brush, as no

* For the same reason we have in our title spelt the Greek term *Keramic* as it should be pronounced, substituting the K for C, as frequently used.

retouching or corrections were possible. It was then placed in the oven again, to melt the glaze and fix the colours.

The painting in metallic lustre colours appears to have been carried on largely at Gubbio, especially by M°. Giorgio, in beautiful gold, ruby, and other lustres ; and plates, after they had been painted at Urbino, by Xanto and others, were sent to Gubbio to be touched with lustre. The ruby lustre was doubtless a secret, known only to that botega, and was altogether lost early in the XVIth Century.

The maiolica painters frequently derived their subjects from engravings : in the MS. book written by Piccol Passo in the XVIth Century,* now in the South Kensington Museum, is a sketch of a painting room, with designs or prints hanging upon the walls. The engravings which served as models for many of these paintings were those of J. B. del Porto, Marc Antonio, Marco di Ravenna, and others, who made known to the world the compositions of Raffaelle and other great artists.

PERUGIA OR CITTA DI CASTELLO.

To this place have been attributed the earthenware vessels with stanniferous enamel, called in Italy *sgraffiato* ware, being engraved in outline and decorated en *engobe*, that is, the object before being glazed is covered with a second coating of coloured slip or *engobe*, on which is graved the ornament or design after it has been merely dried by the air, leaving a sort of *champ lévé*, and afterwards baked in the kiln. These fayence vases are generally enamelled in yellow, green and brown. There are several specimens in the Louvre and Musée de Cluny. In the Louvre is a bowl on a triangular foot formed by three lions, and on the interior three musicians in the costume of the latter half of the XVth Century. Another, somewhat similar, is in the South Kensington Museum, (see fig. 27); round the stem, which is decorated with foliage, are three lions seated, in full relief; round the

* "*Li tre libri dell' arte dell Vasaio*," by Chevalier Piccolpasso.

bowl runs a wreath of yellow flowers; within is a man wrestling with a dragon, surrounded by a wreath; date about 1460, height $9\frac{3}{4}$ inches. A plate in the same collection (fig. 26) has in the centre a shield of arms surrounded by a border of scroll work; date about 1540, diameter $11\frac{1}{2}$ inches. Among other specimens in the South Kensington Museum is a plate with the arms of Perugia. There was also a manufactory of this *sgraffiato* ware at La Fratta, near Perugia, which has been continued down to a late period. Fig. 28 represents a modern basket-shaped pot with bucket handle, in red glazed earthenware and ornaments in relief.

CAFFAGIOLO.

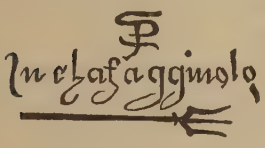
This *fabrique* was established towards the end of the XVth Century, and became very important, lasting probably throughout the XVIth Century. The name is spelt in different ways, but generally Chaffagiuolo, the *Ch* at the beginning, as written in the XVIth Century, may easily be mistaken for a G.

The most ancient dated pieces, are two in Baron Gustave de Rothschild's collection, 1507 and 1509, both decorated with grotesques in the style of Faenza. The latest is 1590, mentioned by Delange in his translation of Passeri. Among the ornaments on this ware are frequently tablets with SPQR and SPQF (Florentinus), and on several the motto "Semper," adopted by Pietro di Medici in 1470, and continued by Lorenzo il Magnifico. The device of a triangle and the word "Glovis," meaning when read backwards "si volge" (it turns), was used by Giuliano de Medici in 1516, alluding to his change of fortune.

Another characteristic of this *fabrique* is the dark blue backgrounds of many of the pieces, and the method in which it was coarsely applied by the brush. It has been observed that the secret of the metallic lustre was not known, but we have seen a specimen with the mark of the *fabrique* under the handle. There are several very interesting specimens of

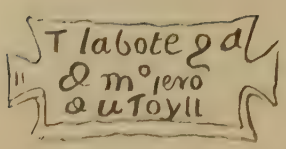
Caffagiolo maiolica in the South Kensington Museum. The most celebrated is the interesting plate of a maiolica painter in his studio, who is occupied painting a plate, in the presence of a lady and gentleman of distinction. It was styled in the Bernal catalogue "The Raphael and Fornarina plate," assuming the seated figures to represent them; an impression seemed to be general that Raphael himself was the painter. It was purchased at the Stowe sale for £4., but the competition was so great at the Bernal sale that it brought £120.; the highest price at that time ever given for a maiolica plate. In the same collection is a large dish with Pope Leo X. seated on a throne, borne on the shoulders of the populace, composed of upwards of fifty figures; the portrait of Pietro Perugino, with a wide border of foliage and medallions of birds; a triumphal procession after Mantegna, painted in brilliant colours, dated 1514; and the St. George of Donatello, from the bronze statue in the church of "Or San Michele," at Florence, are represented in fig. 29.

The marks on this ware are a large P with a paraphe or bar through the lower part, as shown in the woodcut, the name of the *fabrique*, and sometimes the trident. The mark here given occurs on a plate in the possession of Lord Hastings, and has all the marks which appear separately on other pieces.



FORLI.

According to Passeri there were *fabriques* of maiolica at Forli in the XIVth Century. Its contiguity to Faenza exercised a great influence on the decoration of the ware, and the patterns on the obverses and reverses are similar; doubtless many are therefore still attributed to Faenza. We can consequently only assign those which have the name Forli written on the back of the plate. The example we have selected (fig. 30) is in the South Kensington Museum:—a plate painted in blue, relieved with white, Christ among



the Doctors, the edge filled up with trophies of musical instruments; XVIth Century; diam. 14 inches. It reads on the back "In la botega di M°. Jeronimo da Forli," as given in the cut.

Rimini is only known to us by three specimens, which are actually signed, and the mention made of its *fabriques* by Piccolpasso. The pieces are dated 1535, and as late as 1635.

Viterbo, Ravenna and Travisio, are also only known as manufactories of maiolica from solitary specimens in the South Kensington Museum, and in the collections of Mr. Henderson and Mr. Addington. (See Chaffers' *Marks and Monograms*, page 99). The former is illustrated (fig. 31) by a dish in the South Kensington Museum, painted with Diana and Actæon and a border of trophies of arms; a man at bottom holds a scroll, inscribed "VITERBO DIOMED, 1544."

SIENA.

The earliest specimens known of this important manufactory are some wall or floor tiles of the commencement of the XVIth Century. They are of maiolica, ornamented with polychrome designs of chimeræ, dragons, amorini, masks, birds, &c., in brilliant colours, especially orange and yellow on black ground, beautifully painted. They vary in shape, being triangular, pentagonal or square, to suit the geometrical designs of the wall or floor they covered; the average diameter is 5 inches. Several hundreds of these tiles are preserved in the South Kensington Museum, which came from the Petrucci Palace at Siena, some are dated 1509, and have shields of arms and arabesques. A pavement of similar tiles still exists *in situ* in a chapel of the church of San Francisco, at Siena, and there is a frieze of them in the Biblioteca. All these are clearly traced to, and were doubtlessly made at Siena; Mr. Darcel, however, attributes them to Caffagiolo, and Mr. J. C. Robinson to Faenza, but no reason is given, except the similarity to works executed at

those *fabriques*. That there was a manufactory there early in the XVIth Century is proved by a plate in the South Kensington Museum, representing St. Jerome in the Desert, in blue *camaieu* on white ground, highly finished, with arabesque border. It is signed on the reverse "fata in Siena da M°. Benedetto;" it has no date, but may be assigned to about 1520 (fig. 32). Many other specimens are referred to in Chaffers' *Marks and Monograms*, pages 105 to 107.

After a long interval, the name of the town again appears on maiolica of a very characteristic description, accompanied by the names of the artists: Bartolomeo Terenze (or Terche) Romano in 1727, and Ferdinando Maria Campani, 1733 to 1747, the subjects being taken from Raffaele, Annibale Caracci, and other masters. Fig. 33 is a plate, painted with a woman and two peacocks, in the back ground rustic buildings; date about 1720. Fig. 34, a plate, subject—the Vintage, signed "Ferdinando M. A. Campani, Siena 1747." Figs. 35 and 35ª are also specimens of Siena ware of the XVIIIth Century of a very effective character: Juno soliciting Æolus to let loose the winds, and Galatea, after Annibale Caracci. All of these are in the S. K. Museum.

PISA.

This city was, about the middle of the XVIth Century, the centre of a considerable trade in the exportation of Italian fayence into Spain, and especially to Valencia, in exchange for the golden metallic lustre ware of that country. Antonio Beuter, a traveller, about 1550, praises the fayence of Pisa with those of Pesaro and Castelli, but we have one only specimen bearing the name "PISA:" a large vase of fine form, covered with arabesques on white ground; in the collection of the Baron Alphonse de Rothschild.

PESARO.

We are indebted for all we know of the history of this *fabrique* to Giambattista Passeri, who has striven to do all honour to his native country, but as his account was not written until nearly two centuries after its establishment, we must make allowances for his *amour propre.* He has consequently been too liberal in assigning pieces to this locality. The manufacture of pottery has been traced by him to the year 1396, but it does not follow that this ware was the enamelled fayence which we call maiolica, probably the first allusion to it was in 1462, when a sum of money was lent for the enlargement of a manufactory; and other edicts are referred to, dated 1508 and 1552, to the "Vasari e Boccalari," vase and cup makers.

Passeri extols Guido Ubaldo II. della Rovere, who became Duke of Urbino, in 1538, for his patronage of the *fabrique* of Pesaro. At his death, in 1572, the pottery began to decline. The maiolica with yellow lustre, with blue outlines and imbricated borders, which are assigned to Pesaro, belong to the first part of the XVIth Century; many of these have portraits and scrolls inscribed with the name of the person to whom it was dedicated. Fig. 36 is a drug vase, painted with roses, inscribed "SIR DI CEDRO," of the XVIIth Century. When Passeri visited the town in 1718, there was only one potter, making ordinary vessels. Some years after, in 1757, he sent potters from Urbania and recommenced the manufacture. Many of these specimens are still preserved; one in the De Bruge Collection was inscribed Pesaro 1771; another in Mr. Fortnum's possession is dated 1763.

M. A. Jacquemart says, that two artists of Lodi—Filippo Antonio Callegari and Antonio Casali—were established here about the middle of the XVIIIth Century. A bowl and cover and a dish, painted and gilt with flowers, signed by them with their initials, in the collection of Mr. Reynolds, is given on plate xliii., fig. 37. There was another *fabrique,* established by Giuseppe Bertolucci of Urbania in 1757; Pietro Lei, a painter of Sassuolo, was engaged.

CASTEL DURANTE.

Castel Durante is a small town near Urbino, but a very extensive manufactory of maiolica; most of its early productions of the beginning of the XVth Century are confounded with those of Urbino, but we have evidence enough to show the beautiful character of the decorations employed there. The earliest dated piece is a splendid bowl, which belonged to the late Mr. H. T Hope; it is surrounded externally by blue scrolls on white, inside are painted the arms of Pope Julius II., supported by cupids, arabesques, &c., on deep blue ground. The inscription on the back informs us that it was made at Castel Durante, on the 12th September, 1508. Two other vases for druggists of the same character are in the British Museum and the South Kensington Museum, made at Castel Durante, in the botega or workshop of Sebastiano Marforio, the 11th October, 1519. A vase and a plate of about the middle of the XVIth Century, preserved in the South Kensington Museum, are here given, figs. 38 and 39. Other pieces are known with dates down to the year 1635, when the name was changed to Urbania in compliment to Pope Urban VIII. The Chevalier Piccolpasso, director of a botega for maiolica, at Castel Durante, circa 1550, wrote a treatise on the art of making and decorating it, whilst under the patronage of Guidobaldo II. The manuscript has been secured for the Art Library of the South Kensington Museum. This interesting work is illustrated with pen-and-ink sketches of all the details of manufacture and patterns of the ware, and the prices at which they were to be obtained; allusions are frequently made to other towns celebrated for the same industry; he also describes by name the principal forms of the vessels. He informs us that one potter, named Guido di Savino, worked at Castel Durante, and transported to Antwerp the knowledge of the manufacture of maiolica.

It was also from the same place that a family of the name

of Gatti, in 1530, introduced it into Corfu; and Francesco del Vasaro went to Venice and established himself there.

In 1722 Urbania was the only *fabrique* which remained in the Duchy of Urbino, where articles of utility only were made, but Cardinal Stoppani brought painters, and endeavoured to put fresh life into the potter's trade.

A great trade was carried on in pharmacy vases or Vasi da Spezieria, covered with grotesque heads, cornucopiæ, &c., designed and shaded with light blue, touched with yellow and orange, brown and green, the patterns being mostly in a bold style.

PADUA.

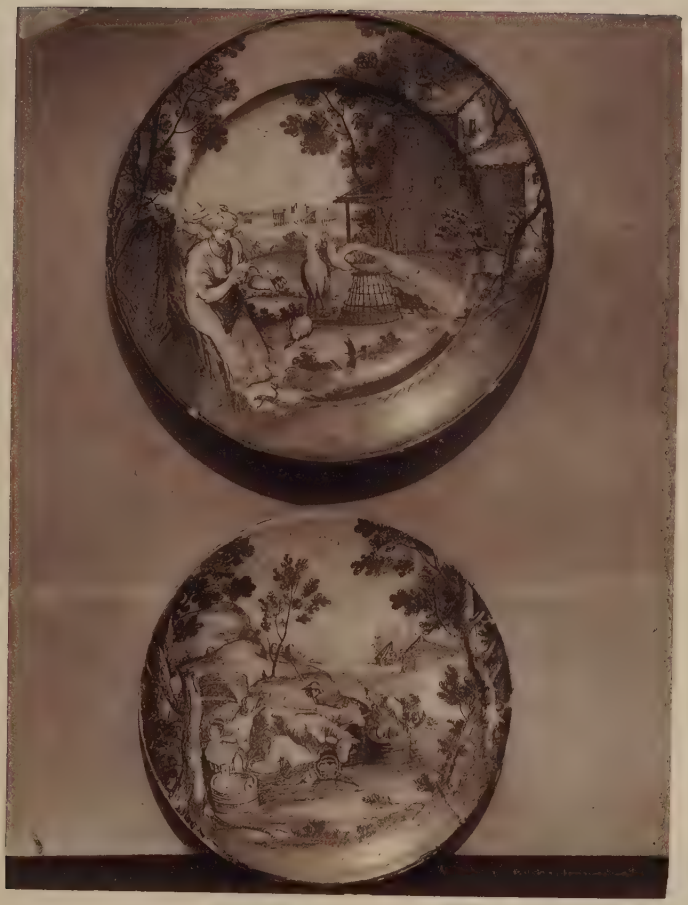
Vincenzo Lazari informs us, that in a street which still retains the name of *Bocaleri* (makers of vases) a few years since, were discovered, traces of ancient potter's kilns, and some maiolica triangular wall tiles, of blue and white alternately, of the end of the XVth or beginning of the XVIth Century, among which was a plaque, 20 in. in diameter, of the Virgin and Child between two saints, surrounded by angels. It is taken from a cartoon by Nicolo Pizzolo, a painter of Padua, pupil of Squarcione; on the summit of the throne is written Nicoleti, the name he usually adopted. It is now preserved in the Museum of that city. This city is is spoken of by Piccolpasso as possessing manufactories of maiolica in his time (1540).

There are some plates in the South Kensington Museum; one, of foliated scroll work and flowers on blue ground, with a camel in the centre, circa 1530; Bernal Collection. Another, with arabesques on blue ground, a coat of arms in the centre, reverse marked with a cross, circa 1550; also from the Bernal Collection.

Fig. 40 is a plate, painted on grey ground, with Myrrha flying from her Father, inscribed on the reverse with the name of the place and the date 1548; in the South Kensington Museum.

30. Plate. Christ among the Doctors. Mº. Jeronimo. 16th Century.

South Kensington Museum.



PESARO.

36. DRUG VASE. "SIR DI CEDRO." 17TH CENTURY.

South Kensington Mus

URBINO

Was the most celebrated of all the Italian *fabriques*, and must have had by far the most considerable trade, although no doubt many of those now attributed to this city were the works of other manufactories; however, we have a considerable number of signed and dated pieces, and the style and touch of the principal artists engaged here, may easily be detected. Pungileoni *(Notizia delle pitture in maiolico fatte in Urbino)* notices several early potters of Urbino, but we cannot identify any of them by their works until 1530. Federigo di Gianantonio, Nicolo di Gabriele, and Gian Maria Mariani in 1530; Simone di Antonio Mariani in 1542, and a few others, may be traced by their works. The botega of Guido Durantino was celebrated in the first half of the XVIth Century, for the Constable Montmorency, a great amateur, commanded a large service of maiolica in 1535, of which several pieces, bearing his arms, are still preserved. But the best known of all the keramic artists was Francesco Xanto Avelli da Rovigo, whose works are now so highly appreciated; he usually painted after the designs and engravings of Raphael, and other great masters, but seldom adhered strictly to the grouping of the originals; he also painted subjects from Virgil, Ovid, and other poets. The marks which he placed upon his works, consisted of one or more initial letters of his name, F. X. A. R., but usually the X. only, with the date. The works of Xanto are much sought after at the present day, and the prices they realize at sales by auction vary from £50. to £200., according to their importance. His pieces are dated from 1530 to 1542; on his best specimens we find touches of the ruby and gold lustre, which were evidently applied after the piece of maiolica had been painted and baked; it is therefore probable that as the knowledge of preparing the lustre colours was kept strictly secret at Gubbio, they were sent there to be lustred. On the backs of many of his works are long quotations from the poets, from whence his subjects were derived. A very fine

plateau, signed by Xanto (fig. 41), represents the Marriage of Alexander and Roxana, after Raffaelle, dated 1533, now in the South Kensington Museum.

Another celebrated artist of Urbino, who flourished in the middle of the XVIth Century, was Orazio Fontana, whose family name was Pellipario, Fontana being a name taken in consequence of the profession of several members of the family. According to Mr. J. C. Robinson's account, the first whose name occurs is Nicola Pellipario, who was alive in 1540, and had a son, Guido, named in a document as early as 1520; the latter had three sons—Orazio, Camillo and Nicola. Guido, the father, who was also a potter, survived Orazio, and his name is found on a plateau in the Fountaine Collection, which states that it was made in Urbino, in the shop of Maestro Guido Fontana, vase maker. Orazio remained with his father till 1565, when he set up a botega on his own account in the Borgo San Polo; he died in 1571. His first work (if the monogram attributed to him be correct) is 1544.

The most exquisite specimen of painting on maiolica which is attributed to Orazio Fontana, is found upon a small vase in the possession of Mr. Mark Philips; around the body is a continuous frieze of nude figures fighting, executed *en grisaille*, on a black background, apparently after Giulio Romano. This unique gem formerly belonged to Mr. Gray, of Harringer House, at whose death it passed into the Stowe Collection for £35.; at the Stowe sale the present owner obtained it for 51 guineas, and it would, without doubt, at the present day realize considerably more. Fig. 42 is a charming plate, with Cupid riding on a dolphin. Figs. 43 and 50 two plateaus; fig. 44, a pilgrim's bottle; (pl. xxxi.) fig. 45, a salt cellar, and fig. 46, a cruet, are fine examples of the grotesque style of decoration of the middle of the XVIth Century. Fig. 47, an elegant vase, representing Apollo and Daphne; and fig. 48 (pl. xxxvi.), a plate, painted with Hercules and Omphale, and in the foreground a cartouche, inscribed "Omnia vincit Amor 1522." All these are in the S. K. Museum.

We pass over several artists of inferior note and close the series with the family of Patanazzi. Alfonso Patanazzi has signed his pieces in full, as well as Alf. P. and A. P., of the years 1606 and 1607. One of these, a plateau, subject—Romulus receiving the Sabine Women, now in the South Kensington Museum, is here represented (fig. 49).

In 1608 and 1617, we find the names of Francesco Patanazzi and Vincenzio Patanazzi, who, from the inscriptions, appear to have painted plates at the ages of 12 and 13.

At a more recent period, at the end of the XVIIIth Century, there still remained at Urbino a perhaps solitary potter, who appears to have been a Frenchman, making glazed fayence in the style of Moustiers, from which place or from Marseilles he probably came and established himself there. It is a pillar candlestick, in the South Kensington Museum, and underneath is inscribed "Fabrica di Maiolica fina di Monsieur Rolet in Urbino 28 Aprile 1773."

FAENZA,

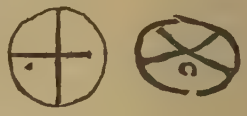
If not the most ancient, was the most celebrated of all the manufactories of maiolica in Italy. It was this town that gave to France the name by which they have to the present day distinguished their enamelled pottery, as Spain had previously supplied the name to Italy. Thus in Italy it was called *maiolica* from Majorca, and in France, *faïence* from Faenza. In like manner the glazed pottery of Delft, so celebrated over Europe in the XVIIth and XVIIIth Centuries, gave the name of *delft* to the same descripton of ware made in England. The earliest dated piece we have seen is a plate in the Musée de Cluny, dated 1475, made by Nicolaus de Ragnolis. Another specimen, in the Sèvres Museum, is inscribed "Nicolaus Orsini, 1477;" and in the same collection is a plate, signed "Don Giorgio, 1485," probably that of Maestro Giorgio, before he went to Gubbio and was ennobled. Several early examples, preserved in the S. K. Museum, are here represented: fig. 51, a plate with the Virgin and Child,

dated 1489; a plaque, fig. 52, dated 1491, with the sacred monogram in the centre; and fig. 54, a roundel, inscribed "Andrea di Bono 1491." Another specimen of about the same date is shown in fig. 55, a plate with an emblem of two hearts pierced with arrows, and the motto "En piu."

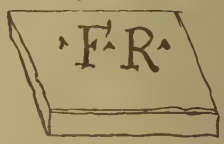
The products of this *fabrique* retained for a long time an especial character by which they are easily identified; at first the outlines of the figures were very simple and formal; they do not appear to have adopted the yellow lustre. Piccolpasso, who was in 1548 director of a rival manufactory at Castel Durante, and who wrote about the time when Urbino and Gubbio produced their finest works, gives the preference to the ware of Faenza.

In the XVIth Century a favorite decoration was grotesques and arabesques in blue *camaieu* on yellow ground, or alternately on the two colours. The reverses of the Faenza plates are frequently light blue, with concentric circles or spiral line in a darker colour; when white, with imbrications or zones alternately blue and yellow. Another peculiarity by which the Faenza ware is known, is the presence of red. Piccolpasso says it was only found in the manufactory of M° Vergilio, of Faenza. Towards the middle of the XVIth Century the painting cannot be distinguished from that of Urbino. Fig. 53 is a plate, blue ground, with arabesque border and a shield of arms in the centre; and fig. 56, a plaque, painted with Joseph sold by his Brethren. Both in the S. K. Museum.

The marks on the ware are very numerous; that of a circle intersected by cross bars, with a small pellet or annulet in one of the quarters, has been found in connection with the signature of a Faenza *fabrique*.



These initials are on the front of a large plaque, date about 1530, painted in rich deep blue, with green, yellow and brown; subject, Christ bearing the cross, and numerous figures, called "Lo Spasimo di Sicilia," after Raffaelle. Museum of Art, South Kensington.



GUBBIO,

In the Duchy of Urbino, is known to us principally by the works of Maestro Georgio Andreoli, who seems to have monopolized the secret of the ruby and yellow metallic lustre, with which he enriched not only his own productions but put the finishing touches in lustre on the plates of Xanto and other artists from Urbino as well as from Castel Durante. There is no doubt that the painting of the piece and the application of the metallic lustre colours were two distinct operations, and that it was painted and the colours fixed in the muffle kiln some months before it was touched with the lustre pigments, and again subjected to another baking. We may thus explain the anomaly of pieces having two distinct dates upon them: thus a plate in Mr. R. Napier's collection by M° Giorgio, has in front the date 1517 marked in blue, and on the reverse in metallic lustre 1518. Other instances are not unfrequently met with. Giorgio was the son of Pietro Andreoli, a gentleman of Pavia, and was established at Gubbio, when young, as a potter, according to Passeri, with his brothers, Salimbene and Giovanni. In 1498 he obtained the rights of citizenship, and filled some municipal offices. He was a statuary as well as a painter of maiolica, several of his sculptures in marble being yet extant. Many of his early pieces are without the lustre which subsequently rendered him so famous. The first piece on which his metallic lustre is revealed to us by his signature is dated 1517, the last 1537. Although M° Giorgio was probably not so good an artist as many of his contemporaries, he was unmistakeably a clever colourist, and his knowledge of the harmonious disposition of the rich lustres he had at his command is beyond dispute. Such brilliant and luminous displays as he sometimes exhibits on his ware would be admirable in any material.

An exquisite plate, showing the perfection of enamel glaze and richness of lustre, as well as correctness of drawing, representing the Three Graces, lately in the possession of

M. Roussel, was sold for 400 guineas a few years since; this, with several other splendid specimens of Maestro Giorgio's work, are in the rich collection of Mr. Fountaine at Narford. Another plate, painted with the "Stream of Life," from a print by Robetta, similar to that described below, was secured by the same gentleman at the Bernal sale for £142. There are also many fine *Giorgio* plates, as well as the ordinary Gubbio lustred pieces, in the Soulages Collection, S. K. Museum, of which we have selected two :—

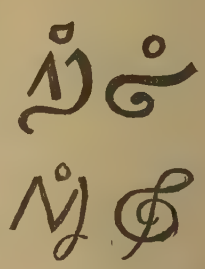
Fig. 57 is a bowl plate, lustred and painted with nude figures of a man and woman standing beside a stream, landscape background, taken from a composition known as the "Stream of Life," engraved by Robetta, of brilliant ruby lustre; signed by M° Giorgio, diam. $7\frac{3}{4}$ inches, cost £100.

Fig. 58 is a vase with two handles and cover, lustred and painted with a shield of arms, by M° Giorgio, about 1520; height $10\frac{1}{2}$ inches.

Another painter in lustre; of the school of M° Giorgio, has signed his pieces with the letter N., which is supposed by some to be a monogram of Vincencio, the son of M° Giorgio.

A painter named Perestino, of Gubbio, has produced some very beautiful pieces, dated 1533 and 1536, sometimes with his name in full, as a bas relief of the Virgin and Child, in the Louvre; and others with the initial P. only, on a vase in the Campana Collection, and on a fine plate with the subject of the Redemption of Solomon, and the establishment of the Throne of David, taken from a lost work of Raffaele; in the Bracon Hall Collection.

The marks of all the artists of Gubbio are in lustre on the reverses of the pieces. Maestro Giorgio's signature consists of the letters *M° G°* usually accompanied by a date, sometimes more at length, "da Ugubio" being added.



As I have before observed, the secret of the metallic lustres employed at Gubbio seems to have died out altogether towards the end of the XVIth Century.

DERUTA.

Many of the lustred pieces of maiolica, with light yellow lustre edged with blue, which were attributed formerly to Pesaro, have been recently classed among the wares made at Deruta, from the circumstance of a plate in the Pourtalès Collection—subject, one of Ovid's Metamorphoses, being similarly decorated with the yellow lustre, and signed by El Frate of Deruta, 1541. For this reason, a plate in the South Kensington Museum, with St. Sebastian in relief, with the saint in blue and the arcade of this peculiar yellow lustre, dated 1501, may also be referred to Deruta. The earliest signed and dated piece, however, is not earlier than 1525. This and several other specimens have "*In Deruta*," inscribed at length; others have simply the letter D with a bar through it. Some very fine and early pieces have the signature of the painter, El Frate, before spoken of, but without the yellow lustre; as on a plate with the Marriage of Alexander and Roxana, in Mr. Barker's collection. The plate in the Hotel de Cluny, with Diana and Actæon, after Mantegna, designed in blue and yellow lustre, marked with a C and a bar through it, belongs to this *fabrique*.

As illustrations we reproduce fig. 59, a plate, blue and white, arabesque dolphin border, with laureated bust; in the centre, cupid on a horse; date about 1520. And fig. 60 (pl. xix.), a plate of lustred ware, in the centre a profile female bust, inscribed "SURA FIORE," and a border of arabesques; date about 1520. Both in the S. K. Museum.

FERRARA.

The maiolica of Ferrara is alluded to by Piccolpasso. Alphonso I., Duke of Ferrara, occasionally worked himself in a room attached to his palace, and is said to have discovered a fine white colour, which was adopted by the *fabriques* of Urbino. He died in 1534. His successor, Duke Alphonso II., summoned Camillo Fontana (son of

the celebrated Orazio Fontana of Urbino) in 1567 to re-establish and give new life to the manufactory. In conjunction with a certain Giulio d'Urbino they produced some services for the Duke on the occasion of his marriage with Marguérite di Gonzaga. All the pieces (which are well known) bearing the *impresa* of the Duke, a flame of fire and the motto "ARDET ETERNUM," belong to this *fabrique*, about 1579. At a much later period, probably late in the XVIIth Century, there was still a manufactory here. There is a plateau in the South Kensington Museum painted with the Triumph of Bacchus, thus inscribed— Thomaz Masselli Ferrarien fec a representation of which is given, fig. 61.

BASSANO, NEAR VENICE.

A *fabrique* (according to M. V. Lazari) was founded about 1540, by Simone Marinoni, but it is not known how long it lasted. Later pieces of the XVIIth Century bear a certain resemblance to the Castelli ware. The only signatures found are those of Antonio and Bartolomeo Terchi, two brothers, of Rome, who appear to have travelled about from one place to another, working for various establishments. In 1728, a manufactory of maiolica was set on foot by the sisters Manardi, which was continued in 1735 by Giovanni Antonio Caffo; and sometime after, but previous to 1753, another was carried on by John Maria Salmazzo.

NOVE.

In 1728, Giovanni Battista Antonibon, established in the village of Nove, near Bassano, a manufactory of earthenware, and in April, 1732, he opened a shop in Venice for the sale of his wares. In 1741 it was still in a prosperous state and carried on by his son Pasqual Antonibon. In 1766 it consisted of three large furnaces: a smaller one and two muffle kilns. Pasqual took his son, Giovanni Battista Antonibon, into partnership, and in 1781 Sig. Parolini joined the concern,

continuing the fabrication with great success until February, 1802, when they leased the premises to Giovanni Baroni, and the style was *Fabrica Baroni Nove.* It was at that time prosperous, and some beautiful examples were produced, as shown in the accompanying illustration.

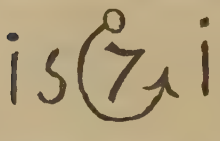
Fig. 62 represents a splendid fayence presentation vase, oviform, of bleu de Roi ground, painted in colours, with Alexander and Darius, and another classical subject after Le Brun, richly gilt, evidently a chef d'œuvre of the manufactory, 2 ft. 6 in. high; it is in the possession of Mr. C. W. Reynolds, and is said to have been intended as a present from the city of Venice to Louis XVI., but never presented. The name "Fabrica Baroni Nove" is written on each side of the square pedestal. Fig 63 (pl. xiii.) is a tureen and cover, painted with masks and scrolls in blue, (S. K. Museum). Eventually the works were allowed to go to decay, and on the 1st May, 1835, the Antonibons again took possession of them, and they still continue to make *maiolica fina* or fayence only, not having revived the manufacture of porcelain, for which at one time they were so famed.

VENICE.

Piccolpasso, in his manuscript to which we have so often referred, speaks of one or more large manufactories at Venice, and describes a mill used there for grinding the clay, the various patterns made, and the prices charged for the maiolica. In the South Kensington Museum is a plateau, circa 1540, light blue ground with arabesques, and an amorino in the centre, inscribed "In Venetia in contrada di S^{a} Polo in botega di M^{o} Lodovico," underneath is a shield enclosing a cross. Another in the Narford collection, The Destruction of Troy, has "Fatto in Venezia in Chastello, 1546." Another by Zener Domenigo da Venezia, was also made at St. Polo in 1568.

The Venetian maiolica of the end of the XVIth and throughout the XVIIth Century is still involved in obscurity, but a number of pieces have lately been appropriated with

some show of reason. The name of *Io. Stefano Barcella Veneziano* is found on a specimen of the XVIIth Century,



and some others with a mark of a fish hook have come to light, and from the long intervals between its use, it evidently belongs to a *fabrique* and not a painter. It is so intimately allied to the grapnel used by the Bertolini in the subsequent century, that we are warranted in placing it as a Venetian mark. The first is dated 1571; a second, 1622; and a third has the name Dionigi Marini, 1636, all accompanied by the fish hook. As an example of Venetian maiolica, circa 1700, we give an illustration, fig. 64 (pl. xiv.), a plate painted with an architectural subject. S. K. Museum.

In 1753, the Senate of Venice conceded to the brothers, Bertolini, the establishment at Murano, of a kiln for making fayence. The products of this period may be distinguished by their fine quality and extreme lightness; the patterns of the borders are stamped in relief like repoussé metal, and they are very sonorous when struck. Some of these are marked with a grapnel or creeper, others with the monogram AF surmounted by two branches crossed and a Maltese cross surmounted by a coronet. This Murano manufactory did not succeed so well as the promoters anticipated,

and it was probably discontinued about 1760, as the concession was annulled by a decree of April, 1763. We here give a representation of a very fine plateau of this period (fig. 65), painted with a classical subject and scroll border in relief; mark the double anchor; in Mr. C. W. Reynolds' collection.

SAVONA.

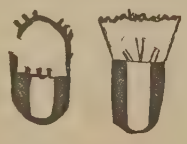
The manufactory of Savona was founded, according to Mr. Marryat, in the beginning of the XVIIth Century by Gian Antonio Guidobono, of Castelnuovo in Lombardy, assisted by his sons, Bartolomeo and Domenico. The spot chosen was at the village of Albissola, situate on the sea, near

VRAFIC
RE

51. Plaque. Virgin and Child. Dated 14.

South Kensington Museum

Savona. The *faïence de Savone* was well known throughout Italy and France in the XVIIth and XVIIIth Centuries. The ware is ornamented generally in blue on white ground, the designs are roughly executed, and the mark is often seen on the reverse of the piece, consisting of a shield of arms of the town—in chief *arg.* a demi eagle issuant *az.* in point *az.* paly *arg.* There are some other marks attributed to Savona: a double triangle with the letter S is called the "knot of Solomon" (Salomone); the sun with G.S.; the falcon mark; the tower mark; and the anchor mark, so called from these emblems being depicted on the ware. The illustrations here given are of the XVIIIth Century: fig. 66 is a basket, perforated, with two handles, painted rudely with scrolls in yellow, blue and green; in the centre, a cartouche with the letters S.A.G.S.; and a plateau, fig. 67, painted in blue and white with warriors on horseback; both in the South Kensington Museum.



It was a native of Albissola, Domenique Conrade, who introduced the art into Nevers. It was in full activity during the first half of the XVIIIth Century. Among the decorators were Gian Tommasso Torteroli, Agostino Ratti, and Jacques Borrelly, whose name is signed on a large vase—"Jacques Borrelly Savonne, 1779, 24 Sept." The name is also on a vase in the M. D'Azeglio's Collection; perhaps the father; "Primum opus M. A. Borrelli Mense Julii 1735," and his name occurs on the pottery of Marseilles, sometimes *Giacomo* Borrelly, at others *Jacques* Borelly, on pottery about 1780.

MONTE LUPO.

The plates and dishes of coarse heavy earthenware, rudely painted with large caricature figures of soldiers and men in curious Italian costumes of the XVIIth and XVIIIth Centuries, in menacing and warlike attitudes, striding across the plates, holding swords, spears and other weapons, are usually attributed to Montelupo, near Florence, but they also produced

chocolate brown vases of a more artistic character in the style of Avignon. The manufactory is still in existence.

A plate in the S. K. Museum, fig. 68, represents three cavaliers, signed on the back "Raffaele Girolamo fecit Monte Lupo 1639;" and another plate in the same collection, rudely painted with a musqueteer, is here given (fig. 69), date about 1630.

GENOA

Is spoken of by Piccolpasso as a great mart for maiolica about the year 1540. He tells us the patterns painted and the prices charged, arabesques, leaves, landscapes, &c., but no specimens of this early date have hitherto been identified. The fayence of the XVIIIth Century, however, is of frequent occurrence; its character is much the same as that of Savona, viz. rude and hasty sketches in blue *camaieu*, sometimes with small caricature figures in the style of Callot. In consequence of its maritime position, the mark selected for this ware was a beacon, by some erroneously called a light-house, from which some object is suspended on a pole. Swinburne, describing the tower of signals at Barcelona, observes: "If one ship appears a basket is hung out, if two or more it is raised higher, and if a Spanish man-of-war they hoist a flag."

Fig. 70 is a Bottle, painted in blue with birds and scroll ornaments, of the XVIIIth Century, with the usual mark; in Mr. C. W. Reynolds' Collection.

LORETO.

In the Santa Casa, at Loreto, are still preserved upwards of 350 maiolica vases, mostly with covers, painted with designs from the great masters. All these, which are arranged in two large rooms, came from the Spezieria or Medical Dispensary, attached to the Palace at Urbino. The last Duke of Urbino, Francesco Maria II., in his dotage, had abdicated his duchy in favour of the Holy See, and at his death, in 1631, his heir, Ferdinand de Medicis, removed the

more ornamental pieces to Florence. The vases from the Spezieria he presented to the shrine of our Lady of Loreto, called Santa Casa. This splendid collection did not consist alone of vases for containing drugs, but many other choice specimens were included; and it consequently became the envy of more than one crowned head: the Grand Duke of Florence proposed to give in exchange for them silver vases of equal weight; Queen Christina was heard to say that of all the treasures of Santa Casa she esteemed them the most; and Louis XIV. is said to have offered for the Four Evangelists and the Apostle Paul the same number of statuettes in solid gold.

Although Loreto is not strictly speaking a *fabrique* of maiolica, yet an account of its keramic treasures will interest the reader, and it enables us to introduce some pieces of maiolica actually made within the precincts of the sanctuary, inscribed "Con Pol di S. Casa," *Con polvere di Santa Casa* (with the dust of Santa Casa), with a representation of our Lady of Loreto and the Infant Saviour, and in the distance a view of the Sanctuary. These cups are made of clay, mixed with the dust shaken from the dress of the Virgin and walls of the sanctuary, and in this form are preserved by the faithful as tokens of their visit to the shrine.

Figs. 71 and 72 (pl. xli.) are two varieties of these bowls, in the possession of Mr. C. W. Reynolds.

CASTELLI.

Castelli is a town or hamlet in the Abruzzi, north of the city of Naples. No time can be assigned for the commencement of the making of maiolica; but previous to 1540 it was celebrated for the excellence and beauty of its pottery. Passeri quotes the testimony of Antonio Beuter in his "Cronica generale di Spagna," who wrote at that date; he says—"Corebœus, according to Pliny, was the inventor of pottery in Athens. He did not make them better, nor were the vases

of Corinth of more value than the works of Pesaro, Pisa, or of Castelli, in the Sicilian valley of the Abruzzi, nor of other places, for fineness and beauty of work." However, we have no opportunity of judging of the correctness of this flattering encomium, for no specimens are known of the Castelli maiolica of the XVIth Century. Few of the early manufactories of Italy, which were so famous for their maiolica, survived much beyond the beginning of the XVIIth Century. Castelli alone appears to have stood its ground, and towards the end of the XVIIth Century was as flourishing as ever in this particular branch of industry. Francesco Saverio Grue, a man of letters and science, became about this time director of the Neapolitan maiolica *fabrique*, at Castelli. The ware was ornamented with subjects of an important nature, correctly designed and well painted; sometimes the landscapes were delicately heightened with gold. His sons and brothers continued to add lustre to his name for nearly a century. Francesco Antonio Grue's works, which have dates, range from 1677 to 1722, principally scriptural subjects as well as mythological. Luigi Grue, about 1720-1740, painted landscapes and figures. Ioanes Grue or Grua, painted scriptural subjects from about 1730 to 1750. Saverio Grue was the re-inventor of gilding on fayence, some of his pieces are dated 1749 and 1753; his earliest paintings are without gold, consisting of classical subjects and mottoes on plaques. C. A. Grue was a painter about the same time.

Many distinguished artists proceeded from this school, among which may be noticed Bernardino Gentili, Fuina, G. Rocco, Math Roselli, and Giustiniani. The manufacture was patronized by Carlo Borbone and his son Augusto, who emulating the Medici of Tuscany, raised the keramic art of the kingdom of Naples to great celebrity.

We give the following examples of this interesting and artistic ware:—Fig. 73 is a bowl and cover, painted with nude figures after Annibale Caracci, filled in with fruit, foliage and cartouches, signed "Liborius Grue P." XVIIIth Century; in the S. K. Museum. Fig. 74 is an ewer and basin, decorated

with a cardinal's arms, cupids and flowers; in Mr. C. W. Reynolds' possession. Fig. 75 is a fine plateau, painted with a landscape and figures, and a border of cupids, masks and flowers; in the same collection.

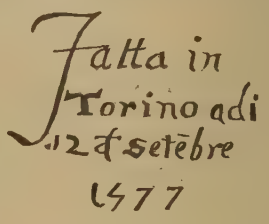
NAPLES.

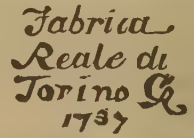
We know nothing of the maiolica of the XVIth Century made in the city of Naples. Three vases have been recently put forward as examples of this period, and it is a curious fact that although two of the greatest Parisian authorities have had the opportunity of examining them minutely, and have copied the inscriptions in their published works, they cannot agree as to the date: M. A. Jacquemart assigns them to 1532, and M. Demmin to 1682. One of these vases is inscribed "Franc° Brand Napoli Casa Nova;" another "Paulus Franciscus Brandi Pinx;" and the third, "P. il. Sig. Francho Nepita." With this conflicting testimony before us, we must judge for ourselves, and looking at the character of the decoration, which evidently shows the decadence of the art, as well as the style of the monograms, which assimilate with those of Savona, Venice, and other Italian manufacturers of the latter half of the XVIIth Century, they belong doubtless to the later period (see Chaffers' *Marks and Monograms*, page 128). Examples of the fayence of the XVIIIth Century are frequently met with, signed FDV—F. del Vecchio; Giustiniani; the letter N crowned, and sometimes the letters H.F.

TURIN.

The maiolica manufactories of Turin have hitherto escaped observation, probably from the scarcity of the ware or the difficulty of identifying unsigned pieces, and the silence of early writers. The Marquis D'Azeglio, in his endeavour to illustrate the early pottery and porcelain of Italy, has become possessed of a few interesting specimens of Turin fayence, which throw a ray of light upon the subject, and will probably

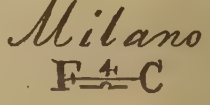
lead to further investigation. That there was a manufactory of maiolica at Turin in the XVIth Century, is proved by the recent acquisition by Mr. Reynolds of a *fruttiera* with pierced border, painted on the inside with a boy carrying two birds on a long pole; it is marked underneath—Fatta in Torino adi 12 di Setēbre 1577, as shown in the cut and represented in fig. 76. Towards the end of the XVIIth Century we find that the manufactory was in existence, by a plateau, painted in blue with animals, bearing the mark of a cross on a shield (the arms of Turin), and being crowned, we may infer it was under Royal patronage. Another large dish confirms this, being inscribed on the back of the rim:—"Fabrica Reale di Torino GR 1737." In the centre of the reverse is a monogram composed of F. R. T. (Fabrica Reale Torino). There is another plateau of about the same date, painted with Susanna and the Elders, having the potter's name, *Gratapaglia. Fe. Taur.*, perhaps the same whose monogram appears on the preceding piece. All these are in the collection of the Marquis D'Azeglio.





MILAN.

We have no specimens that can be identified of an earlier date than the XVIIIth Century. The fayence is usually painted with grotesque figures, but sometimes with flowers and scrolls in relief, also with Watteau subjects. An ecuelle and dish, figs. 77 and 78, in the possession of Lady Charlotte Schreiber, are painted with carnival figures; and two other specimens in Mr. Reynolds' Collection, figs. 79 and 80, are here represented. Sometimes the abbreviation *Mil.* is used, as on a service painted with Japanese patterns in the Museum of Sigmaringen.



Some pieces, apparently of a later date, are from the manufactory of Pasquale Rubati, usually signed with his initials thus: reading *Fabrica Pasquale Rubati Milano.*

FLORENCE.

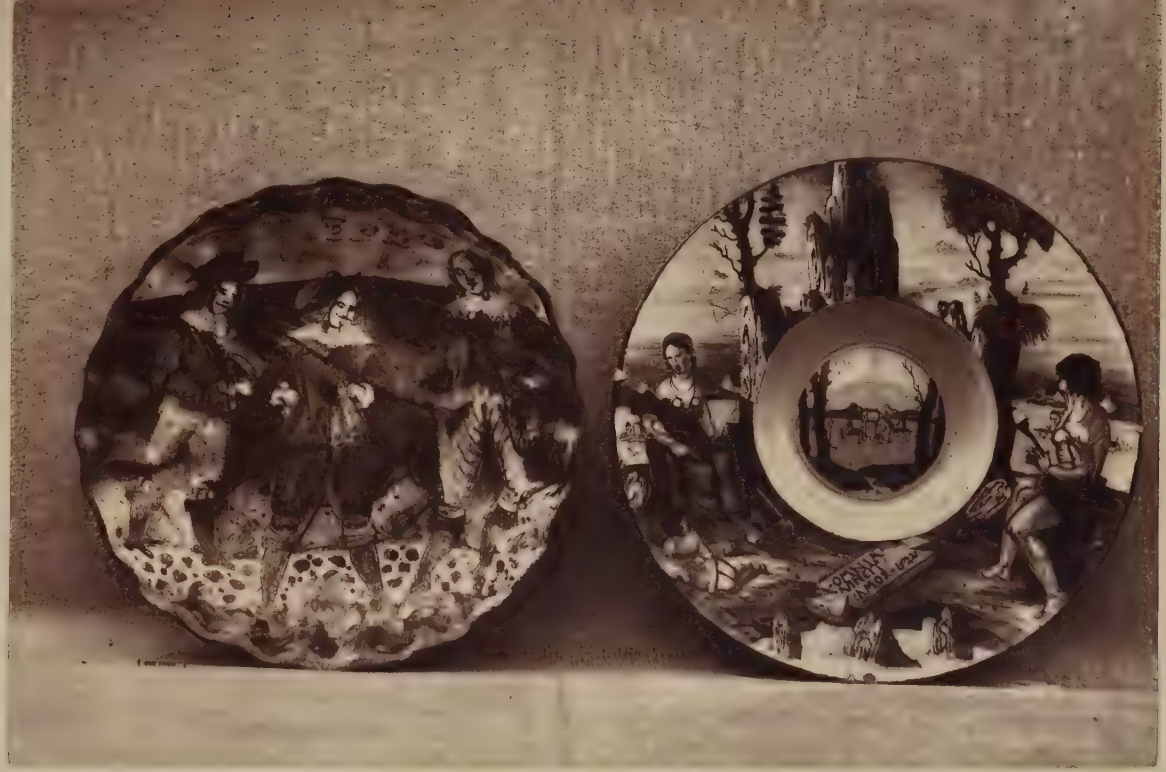
Of the early maiolica made here little is known, but fayence of the XVIIIth Century is occasionally met with, marked with the letter F or FI. Fig. 81 represents a cup and saucer, painted with birds and flowers; in Mr. C. W. Reynolds' Collection.

LUCA DELLA ROBBIA.

Although the works of this great artist come more properly under the denomination of Italian sculpture, yet our work would be incomplete if we omitted to notice his enamelled terra cottas. Luca della Robbia was born at Florence, A.D. 1400, and commenced his career as a goldsmith, but afterwards became a sculptor, and attained considerable eminence in that profession. He discovered the art of covering his bas-reliefs with a stanniferous enamel, which rendered them impervious to the action of the elements and extremely durable. His early relievos consisted of scrolls, masks, birds and Renaissance ornaments, with fruit and flowers in natural colours; these usually formed the borders of his subjects, which were principally of a religious character. He was succeeded by his nephew, Andrea della Robbia, born in 1437, died 1528. After his death, his four sons, Giovanni, Luca, Ambrosio, and Girolamo, continued making the same description of coloured reliefs, but greatly inferior; the last named went to France, and was employed by Francis I. in decorating the Chateau de Madrid, in the Bois de Boulogne, and died there about 1567.

As an illustration of the work of Luca della Robbia, we give fig. 82, a beautiful altar piece of coloured enamelled earthenware of the latter half of the XVth Century. The subject is the Adoration of the Magi, a composition of more

than twenty figures; on the right is the Virgin seated, holding the Saviour on her knee, at her back St. Joseph standing, and in front one of the Magi kneeling in adoration, behind whom are two other kings holding cups, with attendants; in the distance are soldiers on horseback and buildings, at the back of the holy family is seen the stable in which are two oxen, and at the summit two angels holding up the guiding star. Several of the figures in the background are portraits of the artist's contemporaries; the head between the two kings is that of Pietro Perugino. The subject is here given without its frame, which consists of a predella, on which are festoons of fruit, two pilasters at the sides with arabesques, and a frieze of cherubs' heads at the top, on the lower corners are two shields of arms of the Albizzi of Florence. Its original locality is unknown, but it was purchased in Paris in 1857 for £100. Total height 7 ft. 8 in., width 6 ft. S. K. Museum.



69. Plate, with Musqueteer. 17th Century.

Kensington Museum.

CASTELLI

3 BOWL AND COVER. 17TH CENTURY. SIGNED "LIBORIUS GRUE."

South Kensington Museum

Spain.

THE maiolica of Spain was for a long time confounded with that of Italy, and it was not until 1844 that M. Riocreux, the Curator of the Sèvres Museum, distinguished its peculiar characteristics and established its Spanish origin. Lustred maiolica was made by the Moors and Saracens at a very early period, and manufactured by them wherever they had dominion. The Hispano-Arabic period dates from the VIIIth Century, when the mosque of Cordova was built, until the XIIIth Century.

We give illustrations of two vases of ancient maiolica of the XIIIth Century, now in the S. K. Museum. They are described in the catalogue "Siculo Arabic," from their similarity to others found in Sicily; they are evidently of Arabic origin, but whether made in Sicily or Spain is uncertain. There is a certain resemblance in the ornamentation to the vase of the Alhambra, which is supposed to have emanated from the *fabrique* of Malaga: the winged horse on the one and the Arabic inscription on the other, interspersed with arabesques and foliage, point to the same origin. Fig. 83 is an oviform vase, white ground, with winged horses and birds in black tinted with blue; height 15 in. Fig. 83*a* is a vase of similar form, white ground, with Arabic inscriptions and a frieze of blue birds round the neck.

The Hispano-Moresque period, which is best known to us from the numerous specimens preserved to our time, com-

mences from the XIIIth Century, when the Alhambra of Grenada was erected by the Moors.

Fig. 84 is a vase with flat expanded handles, spherical body, the whole surface diapered with leaves and conventional flowers, in reddish yellow lustre and blue, of the XVth Century; height 20¾ inches. South Kensington Museum.

The earlier pieces of the XIVth and XVth Century may be distinguished by a golden yellow metallic lustre, and blue enamelled on white ground. The designs are Moorish, consisting of diaper patterns, foliage, fantastic and other animals, shields of arms of Spanish Princes, &c., and sometimes Arabic inscriptions, transformed into ornamental designs. The forms are vases with two winged handles, these are rare; large and small basins, spherical vases on conical feet, dishes, &c.

The *azulejos* or enamelled tiles of the Alhambra are well known, bearing passages from the Koran, shields and other devices, they are of the beginning of the XIVth Century. Three specimens of these are represented, figs. 85, 86 and 87, in the Geological Museum.

Malaga. The principal centre as well as the earliest of the manufactures of fayence was, according to M. Charles Davillier (who has written a history of the Hispano-Moresque pottery) at Malaga. A traveller, who visited this city about 1550, Ibn Batoutah, tells us: "They make at Malaga the fine pottery or gilt porcelain, which is exported to the most distant countries." The finest specimen of Moorish fayence known is the celebrated vase of the Alhambra, which is supposed to be as early as the palace itself, viz. the XIVth Century, and was probably made at Malaga. The history of this vase is worthy of note; we learn from the "*Promenades dans Grenada*," by Dr. Echeverria, that three vases full of treasure were discovered in a garden at Adarves, which was put in order and tastefully laid out by the Marquis de Mondejar in the XVIth Century, with the gold contained in the vases, and to perpetuate the remembrance of this treasure trove, they were arranged in the garden; but the vases, being exposed to public view, unprotected, sustained considerable

injury by being rubbed and handled, and eventually one got broken, and every traveller who visited the garden took a piece as a souvenir until all of it was gone. In 1785 two were yet preserved intact, but about the year 1820 another disappeared altogether, and of the three only one is now extant; it measures 4 ft. 7 in. in height. The colours of the decoration are a pure blue enamel, surrounded or heightened with a yellow lustre on white ground.

Figs. 88 to 91, are four other specimens of the Spanish lustre ware, with shields of arms; of the XVth or XVIth Century; in the S. K. Museum.

Majorca was the second in rank and next in importance as regards its ancient manufacture, but it must have had a very extensive trade in fayence, for it was exported to almost every part of the globe, and as we have seen gave its name to all fayence. The first mention we find of it, is a treatise on Commerce and Navigation by an Italian—Giovanni de Bernardi da Uzzano. This author, writing in 1442 about the productions of the Balearic Isles, says, *the fayence of Majorca has a very extensive sale in Italy.*

As the keramic art in Spain declined, we find later pieces change the style of decoration. The Arabic inscriptions, which were perfect on the early vases like that of the Alhambra, were copied, but the painter not knowing their signification, employed them as ornaments, until at last they became altogether confused and illegible. The arabesques were not in such elegant taste, and large coats of arms entirely filled the centres of vases and plates. J. C. Scaliger, who wrote in the first half of the XVIth Century, extols the vases of Majorca and compares them to the Chinese porcelain, and says that although imitations they were not inferior in form or brilliancy, but actually surpassed them for elegance.

Valencia was also celebrated for its fayence, and may be traced back to the Roman time, for Saguntum, now Murviedro, is mentioned by Pliny and others, as noted for its jasper red pottery. It is impossible to trace the origin of the *lustred* pottery of Valencia, but it was probably about the beginning

of the XVth Century, when it became the most important in Spain. Lucio Marinao Siculo, in 1517, says it was much esteemed, being so finely made and so well gilt. The pieces attributed to this place are of the XVth Century, and have christian devices; many of them have the inscription "In principio erat Verbum et Verbum erat apud Deum" from the 1st chap. of St. John, and the eagle displayed (not in an escutcheon as the arms of Aragon); St. John was particularly venerated at Valencia. Of its earlier productions of the Moorish period we know nothing.

Valencia has from time immemorial been celebrated for its *azulejos* or enamelled tiles. There are many houses of the XVth and XVIth Centuries still existing in the ancient cities of Spain, the walls of the rooms being covered with tiles ornamented with borders, scrolls and geometrical designs. The celebrity of this manufacture is maintained to the present day. In the chapter-house of the cathedral at Zaragoza is an elegant example of flooring, the tiles averaging about 8 inches square, decorated with scrolls, medallions of landscapes, flowers, &c.; it is inscribed "Real^{s}. Fabricas de D^{a} Maria Salvadora Disdier. Brit. ft Anno 1808." In 1788 Gournay, in his almanack, mentions three *fabriques* of tiles at Valencia: those of Disdier, Cola and Casanova. In the Sèvres museum is a later example with landscape and figures, inscribed "De la Real Fabrica de Azulejos de Valencia Anno 1836." Fayence of all descriptions was extensively made here through the XVIIth and XVIIIth Centuries.

Fig. 92 represents a barrel mug of this *fabrique*, height 10 inches, painted in blue and white, inscribed "S^{n} Geronimo de Buena Vista," having belonged to the monastery of that name at Seville; and fig. 93 is a blue and white dish with a lion in the centre. Both in the possession of Lady C. Schreiber.

Manises, near Valencia, was also celebrated from the XVIth to the XVIIIth Century. The decorations appear to be of Oriental patterns, executed for the most part in a rich copper coloured lustre. Mr. Talbot Dillon in 1780

(Travels through Spain), says "About two leagues from Valencia, is a pretty village called Manisès, composed of four streets. The inhabitants are mostly potters, making a fine fayence of copper colour, ornamented with gilding. The people of the country employ it both for ornament and domestic use." Some of these dishes with copper colour lustre have upon them a mark of an open hand, which may be the emblem of the place, and are dated 1610 and 1611.

TRIANA, near Seville. There were several *fabriques* here, one for the manufacture of spires or ornaments of earthenware, with which the gables of the buildings were crowned; others for *azulejos* or tiles so much used in Spain, and for fayence vessels of all descriptions. We give a representation, fig. 94, of a curious bottle, 14 in. high, in form of a lady in the costume of Louis XIV., *en grande tenue;* inside the *fontange* or top knot of the head dress, which forms the spout, is written "Victor. I. Viva. Mi. Amo. Don. Damian. Sant. ✣" In the possession of Lady C. Schreiber. Fig. 95 is a dish of this *fabrique*, painted with a landscape and figures, dated 1774; from the same collection.

ALCORA. There was a very important *fabrique* of fayence at this place, carried on by the Count D'Aranda, in the XVIIIth Century. Mr. C. W. Reynolds has recently obtained from a palace in Spain a series of twenty-four plaques, with frames of rococo scrolls and masks in relief, the medallions and frames being in one piece, some of large size. The paintings are very much in the style of Castelli, of mythological and classical subjects, the seasons and Spanish costumes; fig. 96 represents one of these plaques. A very fine fayence cup, in the possession of Baron C. Davilliers, is painted with the Family of Darius, after Le Brun, marked underneath "ALCORA ESPANA. SOLIVA." This painter's name, *Soliva*, is also found on the Moustiers ware. Fig. 97 is a plate, painted with sea view and sunset, in Lady C. Schreiber's Collection.

The usual mark upon this fayence is the letter A in gold or colour.

Persia.

THE ware which has been assigned to Persia is undoubtedly of Oriental origin, from the peculiar patterns with which it is decorated. The designs remind us of the embroideries and rich stuffs produced there, and the manuscripts and illustrated books of that country confirm the opinion in preference to a recent theory referring this fayence to a Rhodian origin. Some of the Persian fayence is of early date. M. Piot *(Cabinet de l'Amateur)* discovered some plaques and a number of fragments of bottles, inlaid in white marble, round a portion of the church of St. Giovanni del Torro de Ravello, in the kingdom of Naples, built in the XIIth and XIIIth Centuries; and Mr. C. D. E. Fortnum found others decorating the church of St. Andrea, at Pisa.

The Persian ware is distinguished by the great brilliancy of its enamel colours, the principal of which are a deep lapis lazuli blue, turquoise, a vivid emerald green, a red of a dark orange tone, orange or buff, olive green and black. The lustres are a rich orange gold, a dark copper colour, and a brass lustre. The patterns upon the tiles and vases are similar, and consist of elegant arabesques, foliage and ornamented flowers, more or less in imitation of nature. Among these we notice the tulip, the Indian pink, the rose, and other flowers. The tulip in Persia is the emblem of Affection, and is thus symbolized at the present day; in the barracks in the

Bird-cage-walk is a monument erected by a Persian lady to a Crimean officer, ornamented with a wreath of yellow tulips. The bowls and vases are sometimes ornamented with fabulous birds, gazelles, antelopes, hares, &c., mixed with scrolls and foliage. The forms are various, hemispherical and cylindrical cups, vases and bowls on conical feet; a common form is a bottle with a very long neck, divided in the centre by a boss, probably used to hold wine; ewers and basins, the former like a bottle with handle and long spout, used especially for ablutions, the latter with a pierced cover. The tiles being mostly made to cover walls have continuous arabesques, which joined when placed side by side. Chardin says of them, "In truth, nothing can be seen more lively or more brilliant than this sort of work, nor of equally fine design."

The Persian fayence was probably the same as the Gombroon ware, which was shipped by the English East India Company from a port of that name in the Persian Gulf, where they formed their first establishment, about the year 1600, and whence the great bulk of Chinese porcelain was exported. A Persian jug in the possession of Mr. T. G. Sambrook, is mounted in silver, bearing the English hall mark for the year 1596, and was perhaps one of the first brought to this country; another, mounted in silver, of the same date, belongs to Mr. C. Winn—proving how much the ware was prized in England at that time.

Figs. 98 and 99 are two tiles, ornamented in relief and coloured with flowers, and a man on horseback; and fig. 100 a plate, painted with green, white and blue scrolls. These are in the S. K. Museum.

It has long been a *vexata questio* whether porcelain was ever made in Persia, some say the idea is altogether chimerical, but M. Jacquemart endeavours to prove that both hard and soft porcelain were made at Iran, and has devoted three or four long chapters recently in support of his theory; *(Les Merveilles de la Ceramique).* If there be any truth in this, he certainly has the credit of being the first positively to assert it as a fact beyond dispute. He adduces several instances of

hard porcelain vases with Persian inscriptions, and others with arabesques in the Persian style, but judging from the engravings he gives, they resemble so much in many points the Chinese, that it seems to admit of doubt.

The nearest approach to porcelain I have seen in Persian ware is a sort of siliceous frit or fine stone ware, which possesses a very slight degree of translucency, but is not the true porcelain, composed of kaolin and petuntse like the Chinese.

S.GERO

98. Tile. Flowers in Relief

99. Tile. Horse

South Kensington Museum.

France.

FAYENCE.

HENRI II. WARE.

This elegant ware is of a distinct character and ornamentation to every other class of pottery. It is only by a recent discovery that we have been able to assign this manufacture to its original source. It seems to have been the opinion of all the most able writers on the subject, that it was made in Touraine. The first who promulgated it was M. André Pottier of Rouen; he says that of the *twenty-four* pieces then known (in 1839) about one half came from the neighbourhood of Thouars. M. Brongniart states that the majority of the *thirty-seven* pieces, known at the time he wrote in 1844, came from the south-west of France: Saumur, Tours and Thouars. M. Labarte, in his introduction to the De Bruge catalogue (in 1847), also refers the greater number to Touraine and La Vendée. Le Comte Clement de Ris in the *Gazette des Beaux-Arts* (1860), confirms these statements, and says that ten or twelve pieces came direct from Thouars, which he considered the original place of their production. He also noticed the great resemblance that existed between the interlaced ornaments on the Henri II. ware and the book bindings of Grolier and the Maioli, and

even suggested the use of bookbinders' tools in stamping the patterns on the clay.

These shrewd conjectures have been in a great measure verified by the researches of M. Benjamin Fillon, of Poictiers, who in a letter to M. Riocreux, Curator of the Sèvres Museum, solves the problem, and clears up the mystery which had hitherto enveloped the origin of this pottery: it is headed, "*Les Faïences d'Oiron*," and the writer says that these wonders of curiosity, which have turned the heads of so many amateurs, were actually fabricated at Oiron, near Thouars, with clay from the immediate neighbourhood. Two artists assisted in the work: a potter named François Charpentier, and Jean Bernard, Librarian and Secretary of Hélène de Hangest-Genlis, widow of Artus Gouffier, a superior woman and cultivator of the arts. After the decease of this lady in 1537, they both entered the service of Claude Gouffier, her son, who had inherited the tastes of his mother. The librarian had, while in the service of Hélène de Hangest-Genlis, furnished designs for the ornamental bindings of books and frontispieces.

The arming of the Protestants put an end to a fabrication, which could no longer maintain itself; for this reason, that its only object being to supply the *dressoirs* and furnish the chapels of one family, their relations and personal friends, and not for commercial purposes; it followed the fortune of its patrons, in a country menaced like Poitou, with the horrors of a religious war.

We will now briefly notice the monograms and initials placed upon the pottery of Oiron, viz. the sacred monogram; that of the Dauphin Henri (afterwards Henri II.); Anne of Montmorency; and of Claude Gouffier, composed of an H., in memory of his mother, and a double C. Mr. Magniac's ewer has the letter G repeated several times round the body, the initial of Gouffier; and the candlestick belonging to Mr. Fountaine has the letter H, the initial of his mother's name—Hangest. The arms upon this pottery are those of the King, Francis I.; of the Dauphin Henri; of Gilles de

Laval, Seigneur de Bressiure; Anne of Montmorency; François de la Tremouille, Vicomte de Thouars; and of William Gouffier. This last occurs on a plate in the Kensington Museum, which has in the centre an oval escutcheon, surrounded by fruit, cherubs' heads and flaming rays, all in relief; in the centre are the arms of William Gouffier, third son of Admiral de Bonnivet, when he was a knight of Malta, that is to say, before he was raised to the episcopal chair of Beziers, in 1547. The emblems are the salamander of Francis I., and the crescents of Henri II., which were never used by Diana of Poictiers, as is generally supposed.

The distinguishing characteristics of this curious ware are, in the first place, the body, which is a creamy white pipe clay, very compact and of fine texture, so that it does not, like the ordinary fayence, require an opaque white enamel, but merely a transparent glaze; and secondly, that instead of being painted with enamel colours over the surface, it is inlaid with coloured pastes, in the same manner as the *champ levé* enamels or niello work in metal. Its fabrication must have required great care and diligence.

The number of pieces of this ware known to be in existence is 53. They are at the present day equally divided between England and France, each having 26; the odd one belongs to Russia. For a more detailed account of this ware, consult Chaffers' *Marks and Monograms on Pottery and Porcelain*, pp. 157-163.

Examples.

Fig. 100*a* is a candlestick of cream-coloured ware, inlaid with arabesques and other patterns, in dark brown and reddish brown, with reliefs of three boys, tragic masks and shields of arms of France, and the cipher of Henri II., and above, three terminal figures of satyrs; date about 1540. In the S. K. Museum.

Fig. 101 is a *biberon* of elegant form, gourd shaped, resting on a foot, with a short tubular spout richly moulded, and a bucket-shaped handle over the mouth; the whole surface of

the vase is inlaid with interlaced bands and scrolls, rosettes, guilloches, masks, &c., in a reddish colour; a curved band on the neck has a row of ciphers, being the letters A.M., elegantly arranged as a decorative monogram, probably that of the Constable Anne de Montmorency; height 9¼ inches. This beautiful piece is the property of Andrew Fountaine, Esq.

FAYENCE.

Maiolica and Fayence are essentially the same, being composed of the same material and covered with a tin glaze or opaque white enamel, serving to hide the dingy colour of the clay, and forming a fine ground for the reception of colours.

Before describing the various manufactories of France, we will, as briefly as possible, give a description of the methods employed in fabricating this ware. The paste or body of fayence was composed of two parts clay and one part marl. These earths, mixed together, were placed in barrels half filled with water, and men with long poles beat and turned it about until it was reduced to a fine creamy pulp; this pulp was let out at the bottom of the barrel, and passing over a sieve fell into a reservoir; it was again stirred about with a pole, having a transverse piece of wood at the end, until thoroughly mixed; when the earth from mechanical suspension had gradually subsided, the water was drawn off, the clay, being about the consistence of dough, was cut into pieces and placed on shelves to dry, and subsequently thrown into a cave or cellar, where it remained a year before it was considered fit for use. When required, the earth was removed from the cellar and again trodden and thoroughly kneaded, until it became of suitable malleability. The potter, sitting at his wheel, which he set in motion with his feet, then took a ball of clay, proportioned to the size of the piece he wished to fabricate, and fixing it on the girelle or circular revolving table, with his left hand (the thumb being forced into the middle of the lump) he hollowed it out, his right hand first being dipped in *barbotine* (or the same earth mixed with water)

was passed round the exterior, his left hand pressing outwards the inner surface; thus the turner could enlarge, reduce, or lengthen the piece as desired; when nearly finished he took a tool to form the contour of the vessel more correctly; the piece being thus perfectly formed, was placed in the air to dry, and then put into the kiln for the first baking, where it remained two or three days. The paste in this state was called *biscuit*, which although a misnomer, having been only once baked, is invariably called so, perhaps from its similarity to the baker's biscuit. After the vessel was baked it was dipped into a stanniferous enamel; this enamel owes its opacity and whiteness to the oxide of tin, the basis is obtained by the calcination of one hundred parts of lead and twenty parts of tin, prepared in a special furnace. The result of this first operation is a yellow powder, insoluble in water; it is then mixed with proportions of sand and salt and fused, when cold, this substance becomes a solid mass of opaque white glass; it is then broken and ground in water, and placed in a large bucket; into this liquid enamel the vase to be decorated was plunged, taking up a sufficient quantity of the enamel to entirely cover the surface; it was then ready for the decorator or painter. The biscuit, thus dipped into the liquid enamel, readily absorbed all the water, leaving on its surface a pulverized and fugitive coating, easily removed by the least shock, and it was on this fragile surface that the painter displayed his ability; which required great care in handling the brushes, with little or no opportunity of retouching or correcting mistakes. When decorated it was placed in an earthen case, called a *seggar*, to protect it from contact with the flame and the dust of the ashes or cinders, and again put for the second time into the kiln, which was heated to a much higher degree than the first, and occupied about twenty hours.

The blue was one of the most important colours in the decoration of fayence, and much employed for painting *en camaieu;* obtained from *cobalt*, prepared by calcination and extracting the arsenic and other volatile bodies, mixed with

four times its weight of sand and three of salt, being of a gray colour before it was fired; this blue when prepared was called *zaphir* or sapphire. Two sorts of yellow were used, one transparent, the other opaque or thick, composed of sulphate of antimony, litharge and sand; the flesh tints were usually in this colour. The red was seldom or never used on fayence; cobalt blue, antimony, yellow and chrome green, will not change by the excessive heat of the kiln, but red, from the protoxide of iron of which it is made, is converted into brown or black; thus in the time of the French Revolution, when the figure of La République had to be represented, the Phrygian bonnet was painted yellow as a substitute for the redoubtable "bonnet rouge."

Beauvais was celebrated for the manufacture of decorative pottery in the XIVth Century, and the descriptions of cups of the *terre de Beauvais* in early inventories frequently occur. Rabelais speaks of the "Poteries Azurées," of Beauvais, and several specimens of it are still in existence; they are of red, green or blue glaze, with gothic inscriptions and arms in relief of various provinces of France.

Apt. The fabrication of fayence is said to have commenced here about the middle of the XVIIIth Century, principally in imitation of jasper and brocatelle marbles. A vase made by M. Moulin in 1780, is in the Sèvres Museum, with ornaments in relief and festoons of coloured pastes. In the same museum are some specimens made by Veuve Arnoux in 1802. The manufacture of M. Bonnet, established about 1780, and still carried on by his successor, produces marbled ware and vases of a yellow colour.

Fig. 102 is a yellow vase with masks and vine leaves, in the possession of Lady C. Schreiber.

Blois. A manufactory of fayence was in existence here through the XVIIth and XVIIIth Centuries. M. Ulysse Besnard, Curator of the Blois Museum, informs us that it was of a superior quality, similar to that of Nevers and Rouen. Some specimens are signed Lebarquet.

Fig. 103 represents a pair of candlesticks, painted with mermen, masks, &c., in the S. K. Museum, which are marked "Blois."

Avignon flourished as a manufactory of pottery from about 1650 to 1780, but there were also potteries here early in the XVIth Century. The pottery known to us is of a chocolate brown, with a fine metalloid glaze like bronze or tortoiseshell. The ewers and bottles are of elegant forms, resembling those of Italy, sometimes perforated and ornamented with masks and flowers in relief, or painted yellow.

Paris. François Briot was a celebrated artist, modeller, goldsmith, and likewise a manufacturer of fayence. His works in gold and silver have disappeared with the other superb jewels, described in the inventory of Henri II. in 1560, but some of his extraordinary works are preserved to us both in pewter and in enamelled pottery; in fact all the goldsmiths of the XVIth Century were acquainted with the potters' art of moulding in clay, for the purpose of reproducing their works in the richer metals. Benvenuto Cellini praises the extremely fine quality of the sand on the banks of the river of the Isle S^te^ Chapelle, at Paris, and it was probably of this material Briot composed his pottery. His enamelled ware has erroneously been attributed to Bernard Palissy, but it is a distinct manufacture, and executed by Briot in a rival establishment. The enamel is more vitreous and transparent, the colours more brilliant, and of a higher finish than any produced by Palissy, and more nearly resemble enamel on metal. Sir Edward Marwood Elton possesses a circular salver, which is supposed to be the finest of its kind extant, enriched with very elaborate ornamentation in relief, enamelled with the most brilliant colours; in the centre, a figure of Temperantia surrounded by medallions of the elements and the arts and sciences, terminal figures between; in the Fountaine Collection at Narford, is an ewer to match. M. Calixte de Tussau has a fine example, stamped with Briot's monogram F.B. Another in the Soltykoff Collection, was sold for £400. to the Baron Sellière. There were also some smaller enamelled plates,

representing the earth and the air personified, and the Judgment of Paris, sold for £70.

Bernard Palissy was born at La Chapelle Biron, in Perigord, A.D. 1510. He was originally a painter on glass; in 1539 he married, and established himself at Saintes, near Rochelle. After many years of diligent research and great patience, under trying circumstances, including the reproaches of his wife, which were to be expected (for it is related he actually burned his tables and chairs to heat the furnace for his experiments), he at length succeeded in discovering the enamel which decorates his ware. His rustic pottery *(figuline rustique)* and other beautiful productions, once perfected, were soon appreciated, and he rose to opulence. He made large pieces, such as vases and statues, for Henri II. and his Court, to ornament their gardens, and decorate their palaces and mansions. Being a Protestant, he was, after the Edict of 1559, taken under the protection of Catherine de Medicis and settled in Paris, thus escaping the Massacre of St. Bartholomew. In 1588 he was confined in the Bastille for his religious opinions, and lingered in those dungeons until his death in 1589. His brothers, Nicolas and Mathurin, who were associated with him in his keramic productions, and his successors, executed very inferior specimens. Clerissy, of Fontainebleau, was also a continuator of his style in the XVIIth Century. Palissy's first experiments were made with a view to discover a white enamel glaze, suitable for covering his ware, which would display brilliant colouring; but in this he was not successful, and it is remarkable that although the stanniferous enamel had been long known in Italy, and was at that time in general use, and the maiolica must frequently have come under his notice, yet he never succeeded in discovering its properties. However his earthenware, as well as his style of decoration and beautiful modelling, were quite original. The natural objects found upon his ware are true in form and colour, being mostly modelled from nature; the shells are copied from tertiary fossils found in the Paris basin; the fish are those of the Seine, and the reptiles and plants such as he found in the

environs of Paris. To give some idea of the appreciation of true pieces of Palissy at the present day, we may mention the prices some have recently produced: a round basin with Diana of Poictiers, *en chasseresse*, leaning on a stag, brought in the Soltokoff sale £292.; a basin with masks and flowers, £160.; a pair of salt cellars, £80.; two statuettes of Mercury, and a player on the bagpipes, £103.

Examples of Palissy in the S. K. Museum.

Fig. 104. Ewer, dark blue ground with masks, cartouches and scroll foliage in various colours. The handle of scroll form, decorated with a nude female figure in high relief holding a cornucopia. XVIth Century. (Soulages Collection).

Fig. 105. Plateau. "La belle Jardinière." In the centre a figure of Flora, at her feet gardening implements, the border decorated with an embossed arabesque design. XVIth Century. (Soulages Collection).

Fig. 106. Dish with reptiles, fish, shells plants, &c., in proper colours in relief, on deep blue ground. XVIth Century. (Soulages Collection).

Fig. 107. Plate, round the edge daisies in relief, floral medallions in the centre upon a perforated ground. XVIth Century. (Pourtalès Collection.)

Nevers was celebrated for its pottery in the year 1590. The alchemist, Gaston de Cleves, dedicated a book to Louis of Gonzaga, Duke of Nevers; in the dedicatory epistle he extols this prince for having brought into his States expert artists and workmen in the arts of glass making, pottery and enamel. The quotation is given by Marryat at some length. The earliest evidence of the making of fayence at Nevers, is the foundation of a *fabrique* by Domenique Conrade, a gentleman of Savona, a native of Albissola, where the Savona maiolica was made, and which was well known in Italy in the latter half of the XVIth Century. In 1578 he obtained letters of naturalization from Henri III., and commenced making his ware. His brothers, Baptiste and Augustin, were

probably associated with him. His son Antoine, and his grandson Domenique, continued this establishment till towards the end of the XVIIth Century. In 1652, Pierre Custode established another *fabrique*, which was equally successful, and seven generations of this family successively were employed in it. At the beginning of the XVIIIth Century, in consequence of the success of the Conrades and the Custodes, several other manufactories were started, and in 1743 a decree restricted the number to eleven, to which another was added in 1760. In 1790 these were all in active operation, but shortly after, in consequence of the French Revolution, and especially the treaty of commerce between France and England, by which the English potters were enabled to pour in their earthenware at so cheap a rate that the French could not compete with them, added to this, the price of lead and tin, which came principally from England, was raised; all these disadvantages came so quickly upon them, and all the *fabriques* of the south of France, that a panic ensued; and in 1797 six had absolutely suspended their works, and the other six were reduced to half their number of workmen.

The fayences of the 1st epoch, 1600 to 1660, have frequently been confounded with Italian maiolica, but a little attention will show the points of difference. In the Nevers ware the figures are always yellow on blue ground; the Italian figures are usually blue on yellow. At Nevers they never employed red or metallic lustre, and the outlines are always traced in manganese violet, never in purple or black. During the 2nd epoch, the ground was a peculiar lapis lazuli blue, like the Persian called *bleu de Perse*, entirely covering the piece, spotted or painted with white, sometimes in yellow and orange, and painted with flowers and birds. The Chinese patterns are in light blue *en camaieu*, sometimes intermixed with a sort of brown lilac. Those of the other periods, in the style of Rouen and Moustiers, and the Saxon style, are well known; some also of the later time have verses and inscriptions of a popular character, and revolutionary sentences and republican emblems, having fallen to the last degree of decadence

at the end of the XVIIIth Century. (Consult Chaffers' *Marks and Monograms on Pottery and Porcelain*, pp. 182-189.)

Examples in the S. K. Museum.

Fig. 108. Pilgrim's bottle; *bleu de Perse* ground, painted with birds and flowers, in white and yellow; 1650 to 1680; height 11½ inches.

Fig. 109. Vase, one of a pair, painted with Japanese figures and landscapes in blue and manganese on white ground; 1650 to 1750; height 15⅜ inches.

Fig. 110. Vase, painted in blue and yellow, with boys reposing on dolphins, and marine animals; 1602 to 1660; height 9¼ inches.

Fig. 111. Cup, lobed, with double spout and small handles, chocolate ground mottled white; 1640 to 1700; height 3 in.

Fig. 112. Pilgrim's bottle, Apollo and Daphne; *rev.* a Bacchanalian scene.

Rouen. There was a manufacture of pottery at Rouen early in the XVIth Century, which was evidently in great prosperity in 1542. There are two large pictures in the conservatory of the mansion of the Duc d'Aumale, Orleans House, Twickenham, they were brought from the Chateau d'Ecouen, and bear the arms of Montmorency. These pictures are formed of square tiles, representing the stories of Marcus Curtius and Mutius Scævola, and on them is written "Rouen, 1542." From this period until the middle of the XVIIth Century the records are wanting and no specimens are known, but towards the end of the century there were many establishments; among these, we find one belonging to Nicholas Poirel, Sieur de Grandval, privileged in 1646 for fifty years; another grant of privilege was accorded to Edmé Poterat, of St. Sever, Sieur de St. Etienne, in 1673, who was succeeded by his son Louis Poterat. At the commencement of the XVIIIth Century, the Chinese style pervaded all the Rouen fayence, but it was transformed or travestied and possessed a special physiognomy, the subjects were landscapes and

buildings with figures, fantastic birds, dragons, &c., in blue, green, yellow and red, bordered with the square Chinese ornaments. When Louis XIV. sent his silver plate to the Mint to assist in defraying the war expenses, he had a service made at Rouen, which bears the mark of the *fleur de lis;* these pieces were made in the forms of birds and animals, such as were served at table. At a later date, the decoration consists principally of flowers issuing from cornucopiæ and rococo ornaments; this sort of style is called in France "*à la corne.*" The paste of the Rouen fayence is heavier and thicker than that of Delft, but the designs and ornaments are full of taste, decorated in blue *camaieu* and in polychrome, some in the style of Nevers, of white on *bleu de Perse*, but of paler colour. It is the most artistic of all French fayences, by reason of the national character of its decorations. The pieces were frequently of large size, as fountains, consoles, vases, &c. There are four terminal busts of the Seasons at Hamilton Palace; and a large bust of Flora, on a high pedestal, in the S. K. Museum, presented by the late Duke of Hamilton.

We are inclined to think there was really no special mark of this *fabrique*, for having no rival or competitor, it was not necessary to have a distinctive sign. It is true, the *fleur de lis* was occasionally used, but the pieces so marked form the exceptions, and the innumerable monograms found upon the Rouen ware are probably those of the painters. For the marks used by them, the reader is referred to Chaffers' *Marks and Monograms*, pp. 189-192.

Examples in the S. K. Museum.

Fig. 113. Aiguière, one of a pair; the neck and mouth fluted, the body swelling from below, with raised ornament on the body and the handle; painted with polychrome decoration of landscapes within medallions, flowers, scrolls, and arabesques; period of Louis XIV.; height 26⅜ inches.

Fig. 114. Plate, painted in centre with a group in blue of two figures after Klingstedt, surrounded by polychrome decoration, scroll border round the rim, and a shield of arms; period of Louis XIV.; diam. 9½ inches.

Fig. 115. Plate, octagonal, painted in the centre with a rose ornament, with medallions and scrolls round the rim, in blue and orange; period of Louis XIV.; diam. 10 inches.

Fig. 116. Ewer, helmet-shaped, with scroll handle, painted in blue with medallions, arabesques and flowers; period of Louis XIV.; height 9¾ inches.

Fig. 117. Compotier, gadrooned, painted in blue with a centre rose ornament, surrounded by garlands, and border of arched pattern; period of Louis XIV.; diam. 9¼ inches.

Fig. 118. Sugar sifter, baluster form, with dome-shaped and pierced cover, painted in blue with scrolls and flowers; period of Louis XIV.; height 9⅛ inches.

Fig. 119. Dish, octagonal, painted in blue with a central figure subject after Klingstedt, and polychrome border of medallions, scrolls, and flowers; period of Louis XIV.; length 15⅛ inches.

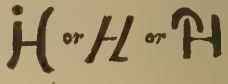
Fig. 120. Compotier, octagonal, with indented edge, painted in polychrome with a cornucopia, flowers and insects; period of Louis XV.; diam. 9⅝ inches.

Fig. 121. Compotier, painted with Chinese figures, landscape, and flowers, in polychrome; period of Louis XV.; diam. 10 inches.

Fig. 122. Dish, oblong, with curved outline, painted in the centre with a shield of arms, and surrounded by a bold border of flowers, in polychrome; period of Louis XV.; length 19¼ in.

Fig. 123. Jug for cider, pear-shaped, painted with S. James standing in a landscape, under which is inscribed "I. 1737 D." cornucopiæ, flowers, and arabesques, in polychrome; height 13¼ inches.

STRASBOURG and HAGUENAU were noted for the manufacture of fayence, established by Hanung about 1750. It was called in France "poterie du Rhin," and is of a peculiar character, and easily known, being generally decorated with flowers and scrolls in red, rose colour and green. The fayence of Strasbourg has been imitated in the south of France, especially at Marseilles. The manufacture of hard porcelain was commenced here, but in consequence of the monopoly of Sèvres,

he removed this to Frankenthal, leaving his sons Paul and Joseph Hanung to carry on the making of fayence at Strasbourg. The marks  I.H. and P.H. in monogram are frequently found upon this ware, accompanied by numbers and letters indicating the patterns, to enable the merchants to give orders to the manufacturers: a plan also adopted in many *fabriques* at Delft.

Examples in the S. K. Museum.

Fig. 124. Fountain, in three pieces, the cistern of scroll outline with raised ornament of a dolphin, a tree, on the stem of which is a crocodile, and a mask; in the mouth the tap is fixed; on the top is a swan; the basin has a scroll bordering, and is ornamented with raised medallions and flowers; polychrome decoration; it bears the initials of Paul Hannong; 1750 to 1760; total height 22¼ inches.

Fig. 125. Clock case, in three pieces, of scroll outline, with projecting busts on the sides, a figure of Time on the top, and bold scroll bracket beneath, enriched with marbled mouldings, and coloured in morone, yellow, blue, and green; it bears the mark of Paul Hannong: 1750 to 1760; total height 3 ft. 9 in.

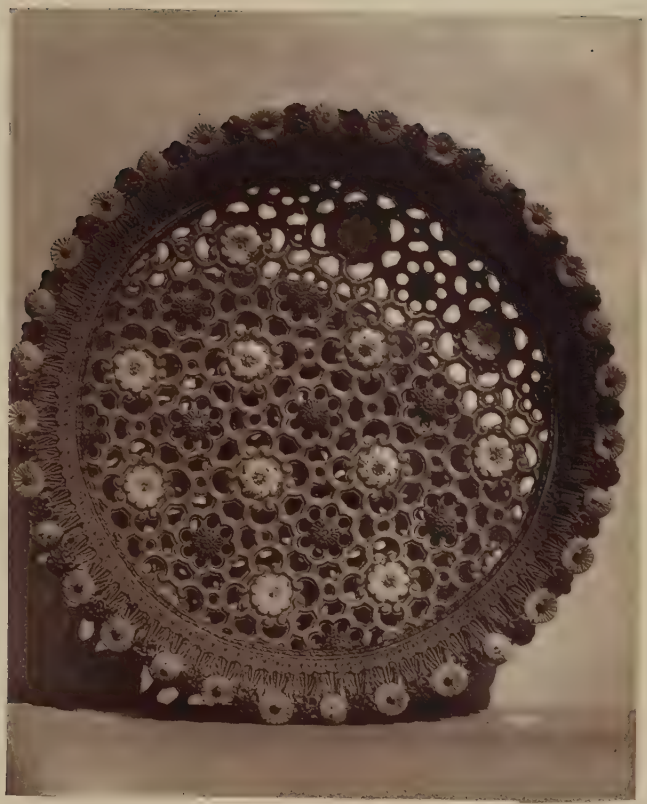
Moustiers. Fine fayence; 1686 to 1800. We have no record of the origin of this important *fabrique*, but a manuscript in the library at Marseilles informs us that the fabrication of fayence in Provence commenced at Moustiers, and that the Spanish Government wishing to improve their own manufacture, the Count d'Arenda then minister (1775-1784) engaged workmen from Moustiers and Marseilles to go to Denia, where, having expended a great deal of money in experiments, especially in improving the colours and the fine blue (hitherto only known in France), it was at length abandoned. One of the artists, named Olery, returned to Moustiers and established himself there, where Clerissy also had already made beautiful fayence, and was making a rapid fortune; with the knowledge he had acquired in the employment of colours, and the intro-

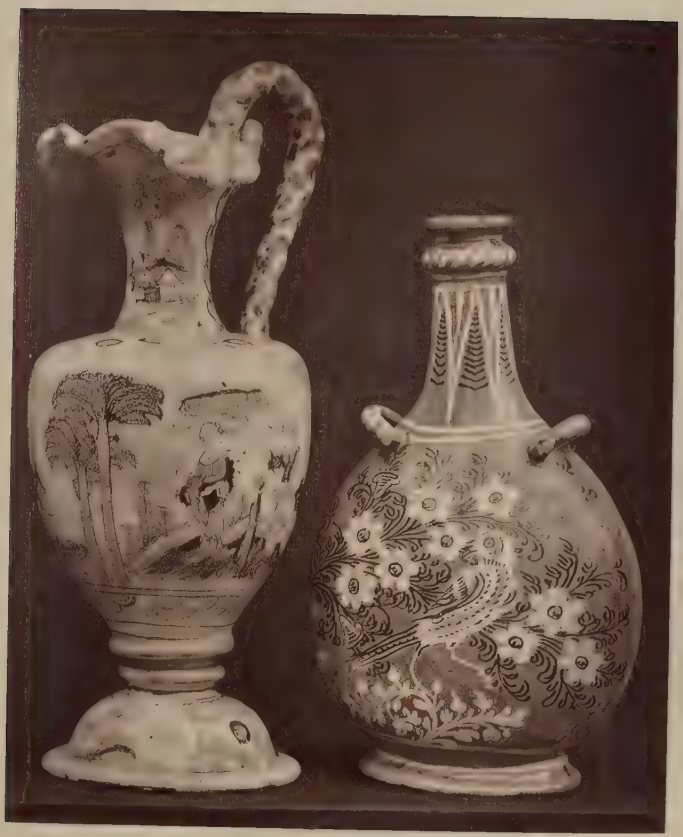
HENRI II. WARE.

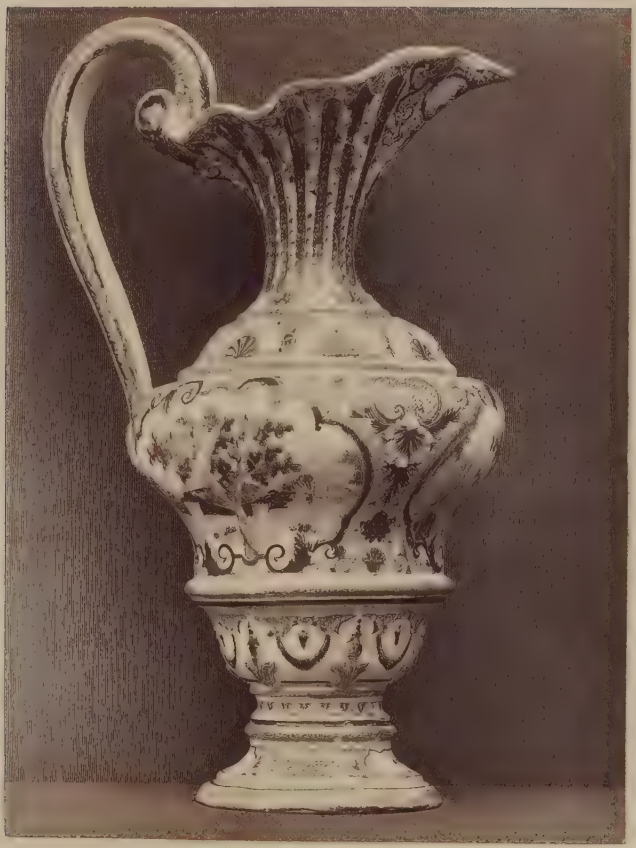
101. Biberon, with Interlaced Bands, Masks, &c.

Mr. Andrew Fountaine

103. Pair of Candlesticks.







·I·1737·D

duction of new forms, he soon surpassed Clerissy, but not being prudent, economical or rich, his secrets became known and he sank into mediocrity. It is only within a few years that the fayence of Moustiers has become known to amateurs. M. Brongniart makes no mentions of it in his treatise on pottery in 1844. It has been indiscriminately attributed to Rouen, Marseilles, and even to St. Cloud, but the researches of M. Riocreux of Sèvres, M. Jacquemart, M. Davillier, and others, have thrown considerable light on its early history.

Pierre Clerissy was a manufacturer here in 1686, and this is the earliest record we have; he directed his *fabrique* for forty years. A second Pierre Clerissy succeeded him, associated with Joseph Fouque, to whom it was eventually ceded about 1750, and remained uninterruptedly in the same family until 1850. We have, therefore, evidence of three potters at Moustiers in 1745, viz.: Clerissy, Olery, and a certain Pol Roux. In 1756 there were seven or eight, and in 1789 they were increased to eleven, whose names are all known, and need not be enumerated here.

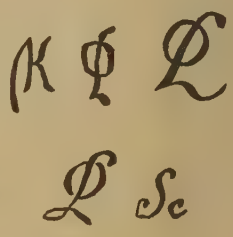
The products of the Moustiers *fabriques* may be divided into three periods:—

1st Epoch. Towards the end of the XVIIth Century. The subjects are hunting scenes, &c., painted in blue; champêtre scenes and figures in costume of Louis IV.; mythological and biblical subjects with arabesque borders; the outlines are sometimes lightly indicated in violet of manganese.

2nd Epoch. From the commencement of the XVIIIth Century to about 1745. The specimens of this period are the best known and are not so rare; they are also in blue *camaieu*, in the style of Jean Bérain and André Charles Boulle, with highly finished and graceful interlaced patterns, among which are cupids, satyrs, nymphs and terminal figures, flowers, masks, &c.; canopies with draperies resting upon consoles, vases, fountains, &c.

3rd Epoch. From 1745 to 1789. The fayence is mostly painted in polychrome; the colours are blue, brown, yellow, green, and violet. The decorations are flowers, fruit, and

foliage, sometimes mythological subjects. Other patterns of this period consist of grotesque figures, and caricatures in the style of Callot. These are by Joseph Olery, and may be easily recognized by his trade mark, an O traversed by an L, and sometimes the initials of the painter. The outlines of the designs were transferred to the surface of the ware by means of paper patterns, pricked with a fine needle and powdered over with charcoal, so that the subject could be reproduced as often as wanted. M. Davillier has a great number of these patterns, dated 1752 to 1756, their authenticity being proved by the paper marks.



Examples in the S. K. Museum.

Fig. 126. Dish or plateau, oblong, with curved outline, painted in blue with amorini seated on scroll ornaments, surrounded by arabesques, in the style of Bérain; 1680 to 1720; length 17¼ inches.

Fig. 127. Plateau, round, with curved outline, painted in green *camaieu* with a rustic subject in the style of Boucher, with polychrome floral border; 1720 to 1760; diam. 11⅛ in.

Fig. 128. Compotier, painted with a central hunting subject, after Tempesta, surrounded by a floral border, and outer border of garlands, in polychrome; 1680 to 1720; diam. 10⅜ inches.

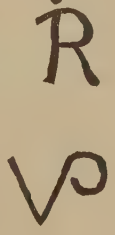
Fig. 129. Plate, octagonal, with curved outline, painted with central medallion of Juno standing in a landscape, surrounded by a garland, and round the border the busts of divinities within medallions, and garlands, in polychrome; 1680 to 1720; diam. 10 inches.

Fig. 130. Barber's basin, oblong, with curved outline, painted with central subject of Diana and Actæon within a scroll surrounded by satyrs and monkeys, with border of garlands and insects, and shield of arms, in polychrome. It bears the mark of Olery; 1680 to 1720; length 15 inches.

VARAGES, about six leagues from Moustiers, was also a manufactory for fayence in the style of Moustiers, established about 1730. There were five *fabriques*. Some of this ware bear the mark of a cross, and was called "Fayence à la Croix."

MARSEILLES. The manufacture of fayence at Marseilles, and the South of France, must have been in activity early in the XVIIth century; for several of the laboratories, especially the hospital at Narbonne, are completely furnished with drug vases, made at that time. M. Davillier has a very interesting plate which proves the existence of a pottery at Marseilles in the year 1697. It is inscribed "A. Clerissy à S^t Jean du Dezert à Marseille 1697" and this is the earliest authenticated piece known having a name and date. Another potter is known to have been at Marseilles in 1709, named Jean Delaresse. A little after 1750, twelve *fabriques* of pottery were in existence. In 1790 there were eleven manufactories existing, but most of them ceased about 1793, for the reason above stated—the Treaty of Commerce with England. The Revolution of 1793 gave an additional blow to the keramic industry of Marseilles. In 1805 there were only three, employing 20 hands. In 1809 only one.

From 1709 to 1749, nothing is known of the state of the manufactories here, but in the last-named year we hear of Honoré Savy being established at Marseilles; he discovered a green colour superior to any other, called "Le Vert de Savy." His establishment was by far the most important, and was under the protection of the Comte de Provence, the king's brother. Joseph Gaspard Robert was another celebrated potter, he signed his works J. R., sometimes at length. The widow Perrin and Abelard fabricated a great quantity of fayence, and pieces are more frequently met with than any other, they are signed VP (veuve Perrin).



The fayence is much the same character as that of Moustiers, sometimes like Strasbourg. The decorations are frequently in red or green, sometimes with Chinese designs. There is one peculiarity about the Marseillaise fayence which at once fixes its identity, and this is, three green leaves or marks painted on the backs of plates and dishes, to hide the imperfections in the enamel caused by the pernettes or points of support on which they rested in the kiln. There is also a great resemblance between the early ware made here and at Genoa, in consequence of the emigration of many workmen, as we learn from a complaint made on the subject by the potters of Marseilles to the Intendant of Provence in 1762, by which it seems they took a great number of apprentices at very low wages, and the wages were paid in fayence, which mode of payment they said deteriorated the quality, and caused the workmen to emigrate to Genoa. Also they complained that great quantities of Genoese fayence were imported into Languedoc and Provence, and spread over France, which was absolutely ruinous to the trade of the two provinces, especially to Marseilles. Among the artists who emigrated to Italy may be mentioned Jacques Borrelly and M. Rolet, whose names we find on fayence, the former at Savona in 1779, the latter at Urbino in 1772. The mark used by Savy after the visit of the Comte de Provence, in 1777, when under the protection of Monsieur the king's brother, was the fleur-de-lis.

Examples.

Fig. 131. Soup tureen, cover and stand, with scroll handles and feet, the handle of the cover formed of a cluster of fruit, with polychrome flower decoration and gilding; made by Savy, about 1750; length of tureen 15½ in. S. K. Museum.

Fig. 132. Plate, painted with a landscape by Veuve Perrin. Mr. C. W. Reynolds.

Sinceny in Picardy, formerly written St. Cenis. A pottery was established here in 1733, by Jean Baptiste de Fayard,

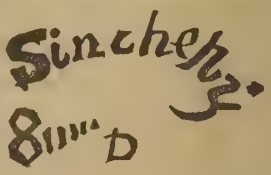
Gouverneur de Chaunay et Seigneur de Sinceny. Dr. Warmont (*Recherches Historiques sur les faïençes de Sinceny, &c.*, Paris, 1864,) divides the products of this manufactory into three periods:—

1. Rouennaise, 1734 to 1775.
2. Faïence au feu de réverbère, 1775 to 1789.
3. Décadence de l'Art, 1789—1864.

The first director was Pierre Pellevé, and a numerous staff of painters, some of whom, Pierre Jeannot, Le Cerf, and Bertrand, placed their initials upon the ware. The earliest pieces were painted in blue; the next in blue touched with red or green and yellow, decorated with *lambrequins* (mantlings), *à la corne* (cornucopiæ), birds and butterflies. Chinese figures, which, from the frequent repetition in the same outlines, were doubtless stencilled by pricked papers and charcoal powder. Drinking cups, and small statuettes and figures were also produced about 1760, by a modeller named Richard; toy figures for children, &c. &c.

About 1775 a great improvement was perceptible in the fayence of Sinceny; the paste was finer in quality, the colours brighter and more varied, in more exact imitation of the porcelain of Japan,—this was accomplished by what is called *au feu de réverbère* in contradistinction to the old process *au grand feu;* the latter being only one baking, while in the other the ware was placed a second time in the kiln, and the pigments not exposed to so great a heat, allowing the employment of brighter colours. This new process was very costly, and required, as it were, a fresh apprenticeship; and the proprietors were compelled to procure hands from Lorraine, where it seems to have originated. They produced table services decorated in polychrome, with branches of roses, sometimes in green *camaieu;* delicate wicker baskets, watch stands, &c., painted with Chinese figures, rococo scrolls and other ornaments. The mark S. c. y was used at this period, and some-

times the name at length. From 1790 the fayence *au feu de réverbère* was discontinued on account of its expensive character and the introduction of English ware at a lower price; but still, both descriptions were occasionally made. The original manufactory is still carried on.



LUNEVILLE. An establishment of fayence was founded in 1731, by Jacques Chambrette; it was called *La Manufacture Stanislas;* he was succeeded by his son Gabriel and his son-in-law Charles Loyal. They made fayence of blue decoration like Nevers, and sometimes rose and green colours like the old Strasburg ware. Large figures of lions, dogs, and other animals of natural size are frequently met with.

Examples in the S. K. Museum.

Fig. 133. A pair of statuettes; rustic male and female figures, with polychrome decoration; about 1775; height $8\frac{3}{4}$ in.

Fig. 134. Dish, oblong, with waved edge, painted with centre group of an eagle attacking birds of rich plumage, and border of insects, in polychrome; about 1760; length $13\frac{1}{4}$ in.

Fig. 135. Dish, oblong, with waved outline, painted with centre group of birds with rich plumage, and smaller birds, insects, and diaper pattern round the border, in polychrome; about 1760; length $15\frac{1}{2}$ inches.

APREY, near Langres. A manufactory was established, about 1750, by Lallemand, Baron d'Aprey. About 1780 it was conducted by M. Vilhault, who made a superior kind of fayence. The process adopted by him was considered the best then existing, and formed the subject of a lecture by M. Bosc d'Antic, before the Academy of Dijon, on "an improved method of making fayence." The early style is that of Strasbourg with rose colour, green and yellow predominating. The marks used were the letters A. P. in monogram.

Fig. 136. Plate, with waved eged, painted in polychrome

with groups of flowers; about 1780; diameter 9⅜ inches. S. K. Museum.

Manerbe, near Lisieux in Normandy, and at Malicorne Imfreville, Chateau-la-Lune and Armentières, were constructed those elegant glazed earthenware pinnacles which adorn the gables of the old mansions in various parts of Normandy. They are 5 or 6 feet long, being a series of small ornaments placed one above another on an iron rod, and partake of the character of the *figulines rustiques* of Palissy, and have frequently been sold as such.

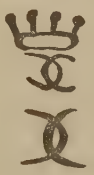
St. Clement. Established about 1750, Little is known of this *fabrique*. There are some specimens in the Sèvres Museum; also some others of later date, 1819 and 1823.

Fig. 137, is an écuelle, with gilt scrolls on white ground; in the possession of Lady C. Schreiber.

Toulouse. A manufactory was established here in the XVIIIth Century. The ware is very similar to the style of early Rouen.

Fig. 138, is a large hunting bottle, with loops for suspension, painted with blue flowers, and round the neck "Laurens Basso a Toulousa Le 14 May 1756." In the possession of Mr. C. W. Reynolds.

Nidervillers. This important manufactory of fayence was established in 1760, by Jean Louis, Baron Beyerlé. It was in the German style, potters from Germany having been employed, and is remarkable for the richness and delicacy of its decoration, most frequently painted with flowers in bouquets and garlands. The buildings were constructed after his own plans; and being a good chemist, he brought his ware to great perfection. His fayence figures and groups are well modelled; about 1780, four years before his death, the estate was purchased by Gen^{l} Count Custine, and carried on by him under M. Lanfray, principally in the manufacture of porcelain, which will be subsequently referred to. Count Custine's mark is here given.



Examples in the S. K. Museum.

Fig. 139. Compotier, one of a pair; shell-shaped, painted with flowers in polychrome; it bears the initials B. N., the mark of Baron Beyerlé; about 1770; length 9⅛ inches.

Fig. 140. Tray, oblong, painted to resemble deal, with representation in the centre of an unrolled piece of paper, on which is a landscape with ruins in rose *camaïeu*, inscribed "J. Deutsch del. sculpt. à Niderwiller, 1774;" length 13⅛ in.

Fig. 141. Vase with cover, one of a pair; urn shape, painted to resemble deal, with medallions containing landscapes in rose *camaïeu*, and borders of bay leaves. It bears the mark of Count Custine; about 1774; height 17⅜ inches.

Douai. Two brothers of the name of Leech, from England, were engaged, in 1782, by M. George Bris, of Douai, to superintend the manufacture of English pottery on a large scale, in the Rue des Carmes (now a Normal School). The products of this manufactory are much sought after by amateurs, on account of their elegant forms. It was one of the first of the kind established in France. The chief workmen, who came originally from England, instructed pupils, who carried the new process to Chantilly, Forges, and other places in France.

Vincennes. The existence of this manufactory is made known to us by a patent of 31 December 1767, from which we learn that M. Maurin des Abiez desired to undertake a manufacture of fayence in the manner of Strasbourg; it being notorious that there did not exist in France any fayence comparable to it in beauty and solidity; he had purchased the secret, and brought to Paris a staff of workmen who had been engaged there, and he had already expended 100,000 francs to arrive at the desired perfection. He also included in his request the manufacture of porcelain, and stated that he required a large and commodious building for the purpose, which he could not obtain without a great outlay of capital. It was accordingly decreed that he should have possession, for

twenty years, of the Chateau de Vincennes, in a square enclosure, which had formerly been employed for the ancient manufacture of porcelain. Pierre Antoine Hanung was engaged as director, and it was carried on for four years, until 1771, when Hanung petitioned for assistance, having got into difficulties, in consequence of the undertakers having ceased to furnish funds necessary to carry on the works, but as he could not obtain it, they altogether ceased.

SARREGUEMINES was a manufactory of great importance, established about 1770 by Paul Utzschneider. This beautiful fayence is in imitation of porphyry, jasper, granite and other variegated hard marbles, sometimes cut and polished by the lathe; frequently also with white raised figures on blue in the style of Wedgwood, and red ware like the Japanese. There are many specimens in the Sèvres Museum. The name is impressed on the ware.

ST. AMAND, near Valenciennes. A manufactory was founded about 1750, or a little earlier, by M. Fauquet, and continued by his son. In *Le Calendrier du Gouvernement de Flandre & Hainault*, for 1775, it is stated, that, there were two important manufactories of fayence, which equalled that of Rouen, and in 1778 the inspector of manufactures reports the satisfactory state of the *fabrique* of St. Amand, conducted by M. Fauquet fils. In 1775 he married a sister of Lamoninary of Valenciennes, and occupied himself especially with the gilding of his ware, which gave his neighbours the opportunity of saying, he melted all his Louis d'ors in making his experiments and ruined himself. In 1785, M. Fauquet established a porcelain manufactory at Valenciennes, but carried on that of fayence at St. Amand simultaneously. In the revolution of 1789 he emigrated, and all his goods were confiscated. In 1807 he attempted to revive the *fabrique*, and advertized that the St. Amand works were in full activity, making white fayence in the style of Rouen. Three painters were attached to this *fabrique:* Bastenaire Daudenart, Desmuralle, a flower painter, and Louis Alexandre Gaudry, a landscape painter.

M. le Dr. Lejeal *(Note sur une marque de Faïence Contestée)*

has thought it of sufficient importance to publish a pamphlet respecting a curious mark, sometimes found upon fayence, which had been long wandering about from one locality to another, but which he at length has found a resting place for at St. Amand. His authority is a plate of fayence, beautifully painted with flowers, which belonged to a family for eighty years, and was presented by Fauquet himself. Bastenaire Daudenart, the painter, acknowledged it to be the finest piece ever produced there; this piece bears the mysterious mark which has given rise to so much discussion. This mark is an imitation of that of Sevres. The two F's interlaced and the two L's are the initials of Fauquet and Lamoninary. Another mark is given by Dr. Lejeal, in which the two F's are more distinctly traced, and the letters S.A. at the side being the initials of St. Amand, corroborate the doctor's hypothesis.

Sceaux Penthièvre. In a decree, dated 1753, we read that Sieur Jacques de Chapelle had established a manufactory of a particular sort of fayence at the village of Sceaux, of which he alone possessed the secret, and being much appreciated by the public on account of its good qualities and the sale increasing, he was permitted to carry on his trade. The ware is in the style of Strasbourg, the rose colour and green prevailing and painted with flowers, but more carefully finished, landscapes, &c. Until 1760 the ware was marked with the letters S. X., and it was continued by his successor, Jullien, to 1772, at which date Glot, a sculptor, became proprietor, who marked *Sceaux* at full length. When the Duc de Penthièvre became patron, the anchor was used, he being Lord High Admiral.

Fig. 142 is a plate painted with birds; in Mr. Reynolds' Collection.

Bourg-la-Reine. Established in 1773 by Messrs. Jacques and Jullien, who removed hither from Menecy. The early ware is very similar to that of Sceaux. A *fabrique* of fayence is still carried on by M. Laurin, who uses the old mark placed

upon the porcelain. Besides the white fayence for domestic use, more artistic pieces are produced, painted on the enamel after it has received a slight baking; it is principally in imitation of the Italian. The painter attached to the manufactory of Bourg-la-Reine is a pupil of Sèvres, named Chapelet, who marks his decorations with a chaplet.

Creil had a manufactory of fine fayence, established by M. S^{t} Crique; they made opaque porcelain and stoneware in the English style, and transferred prints on to the ware.

Fig. 143 is a plate of this *fabrique*, yellow border with transfer printed landscape. Lady C. Schreiber.

Montereau. On the 15th of March, 1775, Messrs. Clark, Shaw & Co., natives of England, obtained letters patent to carry on a manufactory of English fayence, called Queen's ware, from clay found in the vicinity; they were empowered to bring over from England two other workmen, making with their wives and families seventeen persons, and in consideration of their expenses, a concession was made of 1200 francs a year for ten years. This English ware had a very extensive sale, and was a great blow to the manufacture of French fayence. It soon spread over France, and was extensively made at Toulouse, Creil, Sarreguemines, and other places.

Russia, Denmark and Sweden.

FAYENCE.

ST. PETERSBURG. About the year 1700, Peter the Great, during his stay at Saardam, induced some potters of Delft to emigrate to St. Petersburg, where he established a manufactory. We have no information on the subject, except a notice of it in the "*Connaissances Politiques*," of Beausobre, published at Riga in 1773: "There is also among the porcelain manufactories at St. Petersburg a *fabrique* of fayence, on the other side of the Neva, where they make every description of vessels of correct design and in good taste. A private gentleman of Revel, has also established at his own cost, near this city, a *fabrique* of fayence, and has obtained painters and potters from Germany."

RORSTRAND is the name of a suburb of Stockholm, where earthenware was made. Established in 1727. The king granted the proprietors a monopoly in Sweden, which was renewed in 1735, and ceased in 1749. The manufactory was continued down to the present day. In 1772 it was under the direction of Nordenstople, and later under Geyer.

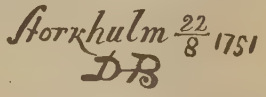
Rörst
4/12 69

Examples.

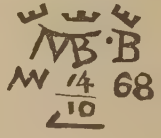
Fig. 144. Tureen and cover, white, with coloured flowers and scroll margin, the cover surmounted by the half figure of a deer; dated 1770. S. K. Museum.

Fig. 145. Butterboat, leaf shaped, painted with flowers; dated 1771; in Mr. C. W. Reynolds' Collection.

STOCKHOLM is the same manufactory as Rorstrand, but the mark was altered when it was united to the capital. The mark is the name at full length, with the initials of the painters and sometimes dates.



MARIEBERG near Stockholm. The second Swedish pottery was established in 1750, on the expiration of the monopoly of Rorstrand, by M. Ehreinrich, under the patronage of Count Scheffer, Councillor of State. The fayence was something like Delft ware, and they also ornamented it with transfer printing. The mark is three crowns, for Denmark, Norway and Sweden, accompanied by dates and initials of the directors. In this instance the date is the 14th of October, 1768.



Examples.

Fig. 146. Vase and cover, with branches and flowers; coloured in relief; on the cover a sitting bird; date about 1770. S. K. Museum.

Fig. 147. Vase and cover, with printed transfer landscape and figures; on the pedestal a mouse; dated 1774. Lady C. Schreiber.

Fig. 148. Plate, pierced border, with a shield of arms and flowers; dated 1768. Mr. C. W. Reynolds.

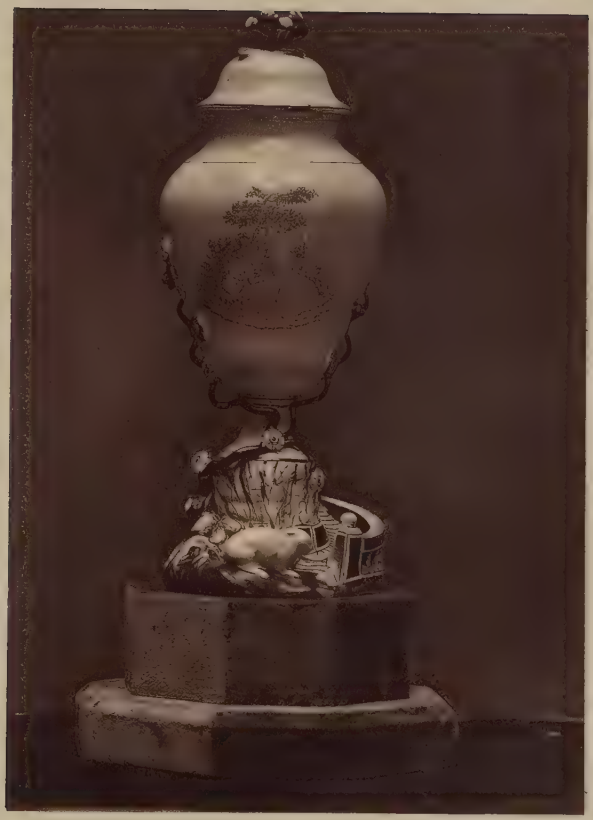
Fig. 149. Bowl, painted with arms and flowers; satyr's head handles; dated 1769. Mr. C. W. Reynolds.

KIEL, on the shores of the Baltic, was also noted for its

fayence about 1770; it was under the direction of M. Buchwald. The paintings of landscapes and flowers in colours are well finished; sometimes marked *Kiel* at length, and sometimes *K* only, with other letters under, separated by short lines.

Fig. 150 is a very fine bowl, with a cover in form of a mitre; in Mr. Reynolds' Collection; it was used for a kind of punch, called bishop; it is painted with a party of ladies and gentlemen drinking this beverage from a similar bowl; and on the reverse soldiers skirmishing. Inscribed "Kiel. Buchwald Director. Abr. Leihamer fecit," as here given.

Kiel
Buchwald. Director.
Abr: Leihamer fecit.



Germany, Holland and Belgium.

FAYENCE AND STONE-WARE.

The pottery of Germany consists of two distinct classes. The fayence with the opaque white stanniferous glaze; and that which was made to a great extent in these countries (especially in Germany) called in England stone-ware; in Germany *steingut;* and in France *grès* or sandstone. These epithets exactly describe the quality of the last-named ware. It was very serviceable for domestic purposes, drinking bottles and vessels of every-day use, and was covered with a thin transparent glaze, effected by throwing common salt into the kiln when the ware was nearly baked—the salt vaporized by the heat, surrounded the vessels, and acting upon the silica of their surfaces, produced a thin gloss of silicate of soda over the ware, rendering it perfectly impervious.

Nuremberg. The celebrated Viet Hirschvogel, of Schelestadt, was born 1441, and died in 1525; he was a great potter, contemporary with Luca della Robbia of Florence, who was born in 1400 and died in 1481. The invention of the stanniferous glaze, which has been attributed to the latter, we have shewn was nothing more than the appropriation of it to the purposes of sculpture, and well known long before his time. We may also safely conclude that it was used in Germany quite as early as in Italy. The early pieces of pottery are

somewhat like maiolica, but the colours are brighter, the green predominating in many specimens; figures in relief in niches are frequently seen on vases. Several chimney pieces of the XVth Century are still in existence, one is in the Chateau de Saltzburg, and many pieces are treasured up in the Museums, supposed to have been made by Hirschvogel himself. In the Dresden Museum is a pitcher of green glaze, with a scripture subject in relief, dated 1473, and another in the Berlin Museum, dated 1470. The Nuremberg pottery of the XVIth and XVIIth Centuries is common. Hirschvogel was succeeded by his sons and a host of continuators. Fayence of the XVIIIth Century is also met with, painted with scriptural subjects, sometimes in blue *camaieu*, sometimes in other colours. On pieces of this character names are occasionally found, as Gluer, 1723; Strobel, 1724 and 1730; and Greber, 1729.

Examples.

Fig. 151. Group, in high relief, of enamelled earthenware, representing a sleeping knight, by whose side stands a man in civil costume, wearing a winged cap and holding a globe; XVIth Century; height 18 inches. S. K. Museum.

Fig. 152. Jug, of enamelled earthenware, in various colours, with figures in low relief; in front two armed figures in full relief, on each side of a tree; attributed to Viet Hirschvogel; XVth Century; height 13 inches. S. K. Museum.

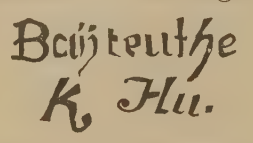
Fig. 153. Dish, painted in the centre with Christ rising from the tomb; signed with the painter's name Glüer, 1723. Mr. C. W. Reynolds' Collection.

Leipsig. In the convent of St. Paul, which was built in 1207, there was a frieze of bricks, covered with tin enamel glaze, representing in relief the heads of Saints and Apostles, 20 in. by 15 in., $2\frac{1}{2}$ in. thick. On the demolition of the convent a selection of these were deposited in the Dresden Museum; they are of Byzantine character, in green enamel shaded with black, the hair, beard and eyes are coloured.

STREHLA. A manufactory for earthenware was in existence for many centuries. A pulpit of enamelled earthenware still exists at Strehla, supported by a life-size figure of Moses, ornamented with eight plaques of religious subjects and the four Evangelists, bearing the name of the potter and date 1565.

OBERDORF. Carried on by a potter named Hans Seltzman; a very fine stove of his, is in the Palace at Fuessen, in Bavaria, with inscription, dated 1514. Many other places throughout Germany were equally famous in the XVIth and XVIIth Centuries, for the manufacture of stoves, as at Augsbourg, Memmingen, &c.

BAÏREUTH. The manufactory of pottery flourished here in the XVIth Century, of a brown stoneware with Renaissance medallions, arabesques, &c. in relief. At a later period, fine fayence was produced, painted in blue *camaieu*. The designs are delicately traced with a brush on a fine paste; the forms are canettes, jardinières, &c. This ware sometimes has the name in full, as on a large vase in the Sèvres Museum. At the end of the XVIIIth Century a *fabrique* of fayence was carried on by a M. Schmidt, who assiduously copied the English ware; there are five specimens in the Sèvres Museum bearing the counterfeit mark of "Wedgwood."



SCHAFFHAUSEN. A common description of earthenware was made here in the XVIIth Century; a specimen is in the Musée de Cluny, with scriptural subjects in white and blue on brown ground, by "Genrit Evers, 1695."

COLOGNE. The stone-ware made here in the XVIth Century is better known throughout Europe than any other description of pottery; its durability for domestic uses and the elegant character of its ornamentation in relief, caused it to be sought for everywhere. The *grès de Cologne* has been confounded with the *grès de Flandres*, which latter name is given erroneously and indiscriminately to all stone-ware of German manufacture, notwithstanding the German inscriptions the pieces bear and the arms of German cities and families. The

best and most highly finished decorative *grès* or stoneware cruches were undoubtedly made in Germany, if not at Cologne. The clay for making the Cologne ware came from Langerwche, between Düren and Aix la Chapelle. The manufactory was not actually in Cologne, but in the vicinity, possibly at Newit or Lauenstein, where stone-ware is still made. We know from the following document, that England and the Low Countries were supplied from Cologne. The earliest notice of this fact occurs in a curious petition from William Simpson to Queen Elizabeth, praying that "Whereas one Garnet Tynes, a stranger, living at Acon (Aix la Chapelle), doth buy uppe all the drinking stone pottes made at Culloin (Cologne), and he onlie transporteth them into this realm of England and selleth them, who also serveth all the lowe Countries and other places with pottes. It may please your Majestie to graunte unto the said Simpson full power and onlie licence to provyde, transporte and bring into this realm the same or such like drinking pottes," &c. It will be observed that no allusion is made to any other stone-ware; the *grès de Flandre* or the *grès d'Hollande* are not hinted at. Again Dr. Plot, in 1677, speaking of Jn°. Dwight, of Fulham, says "He hath discovered the mystery of the stone or Cologne wares, heretofore made only in Germany, and by the Dutch brought into England in great quantities." (Chaffers' *Marks and Monograms*, p. 49.)

All the Cologne ware was made in moulds, and it must be borne in mind that the vessels are not always made in the date indicated upon them, for the moulds were used successively through a series of years, and it is no uncommon occurrence to find two different dates upon the same piece. Some of the finest specimens known, bear the name of Baldem Mennicken, a potter, dwelling at Rorren, in Germany; one of these, a ewer, is in the S. K. Museum, the neck is terminated by a lion's head; the subject, in relief round it, represents the three Theological Virtues, the four Cardinal Virtues, and the seven Liberal Arts personified; on each side is a circular medallion, enclosing the arms of England; round the vessel is a German inscription and date 1577. The dates found

upon them range from 1550 to 1600, but there is one in the Cologne Museum, dated 1687, which is an extremely late date.

Examples.

Fig. 154. Stone-ware jug, brown glaze with large rosette and other ornaments in relief; XVIth Century. Geological Museum.

Fig. 155. Large *grès* fountain, purple blue and white, the lower part gadrooned, with a central band of figures in niches and openwork wheels; XVIth Century; height 30 inches. S. K. Museum.

Figs. 156, 157. Two Cologne ware canettes of cream colour, arabesques and scrolls, with numerous medallions of figures; dated 1574; height 17¼ inches. S. K. Museum.

Fig. 158. Cologne ware cruche, globular, fluted base, a mask under the spout, grey and blue, with ornaments in relief; date about 1600; height 7¼ inches. S. K. Museum.

Fig. 159. Cruche, of grey and blue stone-ware, with raised masks and rosettes round the neck, and a centre band of arabesques of sphinxes, festoons and scrolls; date circa 1580; height 8¾ inches. S. K. Museum.

Buntzlau, in Silesia. *Grès* was made here in the XVIth and XVIIth Centuries. The products of the last century are distinguished by ornaments in relief, flowers, coats of arms, &c., sometimes gilt. At the present time an extensive trade is still carried on in the manufacture of chocolate and coffee pots, usually of brown glaze, lined with white, like our Rockingham ware. The late King Frederick William IV. of Prussia, always used this in preference to more costly ware. In the town hall of Buntzlau, there is preserved a monster coffee pot, 15 ft. high, made at this place in the last century.

Harburg on the Elbe, opposite Hamburg, is noted as the residence of Johann Schaper, who was born towards the end of the XVIth Century, and flourished here from 1620 to 1670, the date of his decease. His exquisite paintings of

landscapes and figures are usually in indian ink or sepia *en grisaille*, the colours being fixed by heat. His fayence mugs are usually painted in brown, shaded, the lights being scratched in with a point, carefully and elegantly drawn. He also painted on glass in the same style, of which there are several examples in the S. K. Museum, and some by his successors.

Fig. 160. Cruche of fine fayence, painted with a landscape in grey *camaieu*; signed "*Joh. Schaper*;" white ground with flowers and fruit in natural colours, mounted with cover and rim in enamel on copper; date about 1640; height 8½ inches. S. K. Museum.

GRENZHAUSEN, in Nassau, about 1780. *Grès* or stone-ware was made here, it is a fine quality and easily mistaken for the more ancient *grès*. The forms are usually plates, dishes and jugs, in which the decoration consists of a fine blue enamel on grey ground, with incuse ornaments executed by hand. There are several specimens of this modern *fabrique* in the Sèvres Museum, and many are frequently seen displayed as specimens of German pottery of the XVIth and XVIIth Centuries.

Fig. 161. Jug of Grenzhausen manufacture, reticulated pattern, engine turned, and enriched with brilliant enamel colours, inlaid in geometrical designs; XVIIIth Century. S. K. Museum.

CREUSSEN, a town of Bavaria, has always been noted for its pottery. The *grès* of the XVIIth Century, called *Creussener Steingut*, is of a dark brown colour, in the forms of cylindrical mugs, tankards, &c., with figures in relief round them, painted in bright coloured enamel. The Apostle mugs, with the Evangelists and Apostles ranged round under arcades, are well known. They sometimes also have coats of arms of the Empire and noble families. It may be observed as a caution, that a great many of these mugs have come from the manufactory of an uniform brown colour, not enamelled: these have been subsequently painted in oil colours, but the fraud is easily detected by scraping them with a knife, which will remove the paint, while the enamel resists.

Fig. 162. Tankard of Creussen ware, chocolate coloured

ground, with coloured enamel ornaments and figures of the Emperor and the Electors of Germany on horseback, dated 1696. S. K. Museum.

SCHERZHEIM, Wurtemberg. The Wintergursts, father and son, were celebrated potters here, and made fayence from the beginning of the XVIIth Century; it is from this manufactory that the table services, of which each piece represents an animal, or vegetable, were made; at the Chateau de la Favorite, at Baden, portions of a service may be seen in the form of a ham, a boar's head, &c.

LAUENSTEIN, near Coblentz. A manufactory was established in 1760; the stone ware made here is of grey and blue, ornamented with incuse patterns; it is still made in large quantities, and carried by the Rhine boats to the markets in Holland, where it meets with a ready sale.

HÖCHST, near Mayence. Enamelled fayence was made here in the beginning of the XVIIIth Century, founded by Gelz of Frankfort. The mark is a wheel, occasionally crowned, in colours or gold. The arms of the Electoral see, first assumed by Wittigis, Archbishop of Mayence, who was the son of a wheelwright. This manufactory ceased in 1794, but a potter named Dahl established one in the vicinity, using a wheel and the letter D. He made statuettes, &c.

DRESDEN. A manufactory was established at Meissen, on the Elbe, about twelve miles from Dresden, by Augustus II, King of Poland and Elector of Saxony, for the manufacture of hard paste, or true porcelain. The experiments of Tschirnhaus and Böttcher commenced about 1706; to the latter is attributed the invention of hard paste. His first attempt produced a red ware, like jasper, which was cut and polished by the lapidary and gilt by the goldsmith. It was made from a kind of brown clay found at Meissen. This red ware, made by Böttcher, was a fine stone ware, having the opacity, grain and

toughness of pottery. A square Böttcher ware coffee pot, cut and polished, with flowers and the head of a boy, are in the S. Kensington Museum; and a bust of Böttcher himself, of the same ware, is in the Right Hon. W. E. Gladstone's Collection. An improvement upon this was a brownish red ware, with a good glaze, on which were placed designs in gold and silver leaf, like the Japanese.

Another sort of pottery was made in the beginning of the XVIIIth Century, in imitation of the Japanese; it was called the red pottery of Dresden. An oval mark, with a horse galloping, and ARV. DE MILDE is frequently found upon the tea pots of this ware.

Fig. 163. Coffee pot and cover, of Böttcher ware, chocolate coloured ground, decorated with gilt scrolls and two medallions of musicians; F under a crown in front; about 1708; height 9 inches. S. K. Museum.

TEINITZ (Bohemia). A manufactory was carried on in this small town, by a potter named Welby, under the protection of Count Trautmansdorf, who has a chateau here. The only specimen we have seen is in the possession of the Rev. T. Staniforth, and is represented in Fig. 164. A fine fayence plate, well painted in bistre *camaieu* with the Discovery of Calisto by Diana; it has an elegant border in grey with alternate square and oval white medallions of richly gilt designs, very much resembling the gilding of Vienna. Its date appears to be about 1800, and bears underneath the annexed mark stamped in the ware.

FRANKENTHAL. Paul Hannong, driven from Strasbourg in 1754, in consequence of the Sèvres monopoly, founded a manufactory here for hard paste porcelain; he also made great quantities of fayence, usually decorated with flowers, as at Strasbourg. It was called "Poterie du Rhin." The letter F stands for Frankenthal, the number relating to the pattern.

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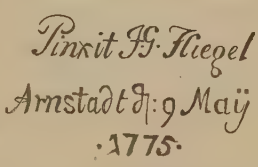
ARNSTADT (Gotha). Established about the middle of the XVIIIth Century. Fig. 165 represents a fayence jug, painted in blue *camaieu*, with St. George and the Dragon, coloured flowers on the sides, purple and green check border; in the possession of Rev. T. Staniforth, marked underneath thus: M. A. Jacquemart (*Merveilles de la Ceramique*, part iii., p. 207) quotes a piece in the possession of M. Gasnault, of Paris, painted with fruit and flowers, inscribed "Pinxit F. G. Fliegel St. Georgen Amsee 3 Noffember 1764;" which he erroneously assigns to St. Georges in Bavaria. By comparison with the mark in the margin, it is clearly Arnstadt, at the sign of St. George, the unintelligible word *Amsee* being actually a false reading of *Arnstadt*.



TEYLINGEN, in Holland, has become celebrated in keramic history, from its association with the unfortunate Jacqueline, Countess of Hainault, and the manufacture of an earthenware jug, called after her *Jacoba Kannetje*. This princess, born about 1400, became wife of John Duke of Brabant, and after many severe trials, retired in 1433 to the Chateau de Teylingen, about five hours' journey from Rotterdam; while here, according to the tradition, she employed her leisure in superintending the manufacture of stone pots or cruches, and is said to have thrown many of them into the fosses of the chateau as souvenirs to posterity, that in after ages they might be considered works of antiquity; for this reason these particular cruches found in the foss, and others similar, are called *Jacoba Kannetjes*. Such is the legend in Holland, which is in some degree verified by the actual discovery of a great quantity of them on the spot, proving at least that there was a manufactory there. However, it is probable the same description of pottery was made for common use simultaneously in other parts of Holland and in Germany. This manufacture therefore goes back to the commencement of the XVth Century. Some archæologists are of opinion that these cups were placed before the guests at table, used once, and then

thrown into the moat. This stone ware is of a cheap character, common quality and very coarse grain, not enamelled or coloured, but still hard and impermeable. The Jacoba Kannetje, figured by Mr. Marryat in his *History of Pottery*, is a superb Cologne ware canette, with designs and ornaments in relief; nothing less resembles the real *Jacoba* than the specimen there given, which is nearly two centuries later in date.

We may here mention some ornamental red terra-cotta bricks, used formerly in the construction of the large chimney pieces of the XVIth and XVIIth Centuries. The manufacture is unknown, but they are probably Dutch or Flemish. They are unglazed, and ornamented on one side only, in relief, with subjects from scripture history, Renaissance ornaments and designs for borders of continuous patterns, armorial bearings chiefly of Dutch and Flemish origin. In the Cluny Museum is one with the arms of Holland, Zetland and Friesland, 1575. There is a Flemish Renaissance chimney piece in the S. K. Museum, which came from an old house at Antwerp, the back of the fire place is constructed of 168 bricks, with scriptural subjects in relief, and on the top a large triangular headed brick with the arms of Charles V, and motto "Plus oltre," dated 1532.

Utrecht. There was a manufactory of tiles here, founded in 1760, they were decorated in blue or violet *en camaieu*, in imitation of Delft; the manufactory was closed in 1855.

Lille. There are documents in the municipal archives of Lille, proving the existence of a manufactory of fayence in 1696. It was founded by Jacques Feburier, of Tournay, and Jean Bossu, of Ghent. They made a ware *à la façon d'Hollande*. The widow of Feburier carried it on after her husband's death, in 1729, with her son-in-law, Francois Boussemart; at his death in 1776, it was continued by M. Petit. There is a specimen in the Sèvres Museum, dated 1716, of Feburier's fayence.

Another important manufactory of fayence was established

in 1711, by Barthélémy Dorez and Pierre Palissier; it continued in active work for nearly a century; a large vase in the collection of M. Houdoy, is signed N. A. Dorez, the grandson of the above, dated 1748. A third fayence manufactory was founded 1740, by J. Masquelier, and was continued in the same family until 1827. A fourth was established in 1744, by M. Chanou, who made a brown earthenware called *terre de St. Esprit*, in the English fashion. A fifth was a manufactory of stoves by a person named Heringle. A sixth was founded in 1773, by an Englishman named William Clarke, for earthenware in the English style. The decree states that he was a native of Newcastle, in England, and possessed the secret of a sort of fayence only made in England, which is nearly equal to porcelain, and which has the property to resist fire without breaking, and that the clay is to be procured in the country.

Luxembourg. This important *fabrique* was established by the brothers Boch, in 1767, who had removed from Audun le Tiche in France. They made various descriptions of earthenware, as well as fine fayence, and largely imitated the English Queen's ware. The mark was

B. L. in Roman capitals, sometimes in monogram, and frequently in italics as here shewn. The works are still in existence.

Amsterdam. A German jew of Breslau, named Hartog, known as Hartog Van Laun, and another, named Brandeis, established a manufactory of fayence near the gate of Weesp, at Amsterdam. The ware is heavy, not very artistic, and usually in blue *camaieu*. The mark adopted by them was a cock crowing.

Fig. 166 represents a fruit dish, painted in blue with a man and woman seated; in the collection of Mr. C. W. Reynolds.

Overtoom. A manufactory of fine fayence was established in 1754, in the parish of Amstelveen, near Amsterdam, in a

theatre where French performances were usually given. The Barons, Van Haeren and Van Palland, were the proprietors; Ariel Blankers, director. The fayence though heavy was of a fine white enamel and of good forms; besides table and tea services, they made groups of birds, modelled from nature, statuettes, &c. It ceased in 1764, having lasted ten years; the machinery and materials were removed to the porcelain manufactory at Weesp by Count Van Gronsfeld.

Delft, a town between the Hague and Rotterdam, was celebrated for its enamelled fayence at a very early period. Haydn, in his *Dictionary of Dates*, says, as early as 1310, but we have no authentic record of its importation into England before the reign of Henry IV. It was probably about the time of the introduction of Chinese porcelain into Europe that the Delft potteries sprang into active existence, although the art was known there long before; and no examples of an earlier date than 1530 have been preserved, or can with certainty be identified. Mr. Marryat says, large services of Delft fayence were presented by Philippe of Austria, Governor of the low countries, to Sir Thomas Trenchard, in 1506; and we are told that Philip and Joan embarking as King and Queen of Castille, at Middleburg, in 1506, took with them a great number of Delft fayence plates and dishes.

The importance of this manufacture went on gradually increasing throughout the XVIth Century, but it is to the commencement of the XVIIth that we must look for its greatest development. Towards the middle of this century there were nearly fifty manufactories of pottery in operation at Delft, employing about 7,000 persons, more than a fourth part of the entire population, and this was the most flourishing period of its existence. In the middle of the XVIIIth Century they were reduced to 24, yet making a considerable quantity of pottery; at the present day of all this number only one remains, and its productions are of inferior character, being a yellowish pipe clay devoid of any attempt at ornamentation.

Savary des Bruslons, about 1720 *(Dictionaire Universel de Commerce)* writes, "The finest fayences made in France are

those of Nevers, Rouen, and St. Cloud, but they do not approach, either in quality of the ware, in the enamel, or in the designs, to those of Delft." It may be observed in Delft ware, as well as in the fayence of other countries, that tea and coffee services, such as tea pots, coffee pots, canisters or cups and saucers, are never to be found of an earlier date than towards the end of the XVIIth or even the beginning of the XVIIIth Centuries. In England tea and coffee, although known, through its introduction by the Dutch East India Company as early as 1610-1620, was not used as a beverage until the reign of Charles II. Samuel Pepys, in his Diary, Sept. 25th, 1661, says "I sent for a cup of tea (a Chinese drink) of which I had never drunk before." In 1666 the price of tea was sixty shillings a pound.

The forms of the Delft ware are very varied; among other curious efforts of the potters, they have produced musical instruments. There are four fayence violins extant, all painted in blue *camaieu*, with figures in Dutch costume of the XVIIth Century, dancing and singing, musicians and kermess scenes, in the manner of Gerard Lairesse, with cupids and Renaissance ornaments as borders. According to tradition these violins were made at Delft, by a celebrated modeller, on the occasion of the marriages of his master's four daughters to four young painters, which ceremonies were performed all on the same day, and on the auspicious occasion the painters, modellers, potters and turners of the establishment opened the ball, the four bridegrooms playing their violins, and others accompanying them on musical instruments of the same fragile material, made or painted by themselves. The brides preserved these instruments in their respective families from generation to generation, which had all been painted by the four sons-in-law of the potter. Mr. Champfleury (himself a collector) has written a very entertaining story of an amateur of pottery, who was in search of one of these relics, it is entitled "*Le Violon de Faïence.*"

Fine specimens of Delft have become very scarce. The decorated pieces of Ter Himpelen, although rarely signed,

are much prized; he painted fairs and marine subjects on square plaques, about the year 1650. So also are those of Piet Viseer, about 1750, who was a celebrated colourist; and of Van Domelaar, in 1580, who painted Chinese landscapes, &c. The following are among the most celebrated pieces: a large painting on fayence in a cabaret of the village of Lekkerkerk, near Schonhoven, 8 feet high, representing a famous giant who attained that height in the beginning of the XVIIIth Century. In the Museum of La Haye are two fine plaques painted by Ter Himpelen, after Wouvermans and Berghem. At the Chateau de la Favorite at Baden Baden, is a complete service, presented by the King of Holland. There are also some fine specimens at Hampton Court. There was no special mark adopted at Delft; the various manufacturers used their initials or monograms, and occasionally the sign of the *fabrique,* as a hatchet, a rose, a black man's head, a griffin, &c. They are too numerous to be produced in this work, but may be referred to in Chaffers' *Marks and Monograms on Pottery and Porcelain,* 3rd edit., pp. 261-273.

HAFNER.

160. 166. PANELS IN LOW CAMEO, WITH LANDSCAPE [illegible]

[Lent] [illegible]

Chur-Trier
C-mainz R. Kayser

ONE INCH